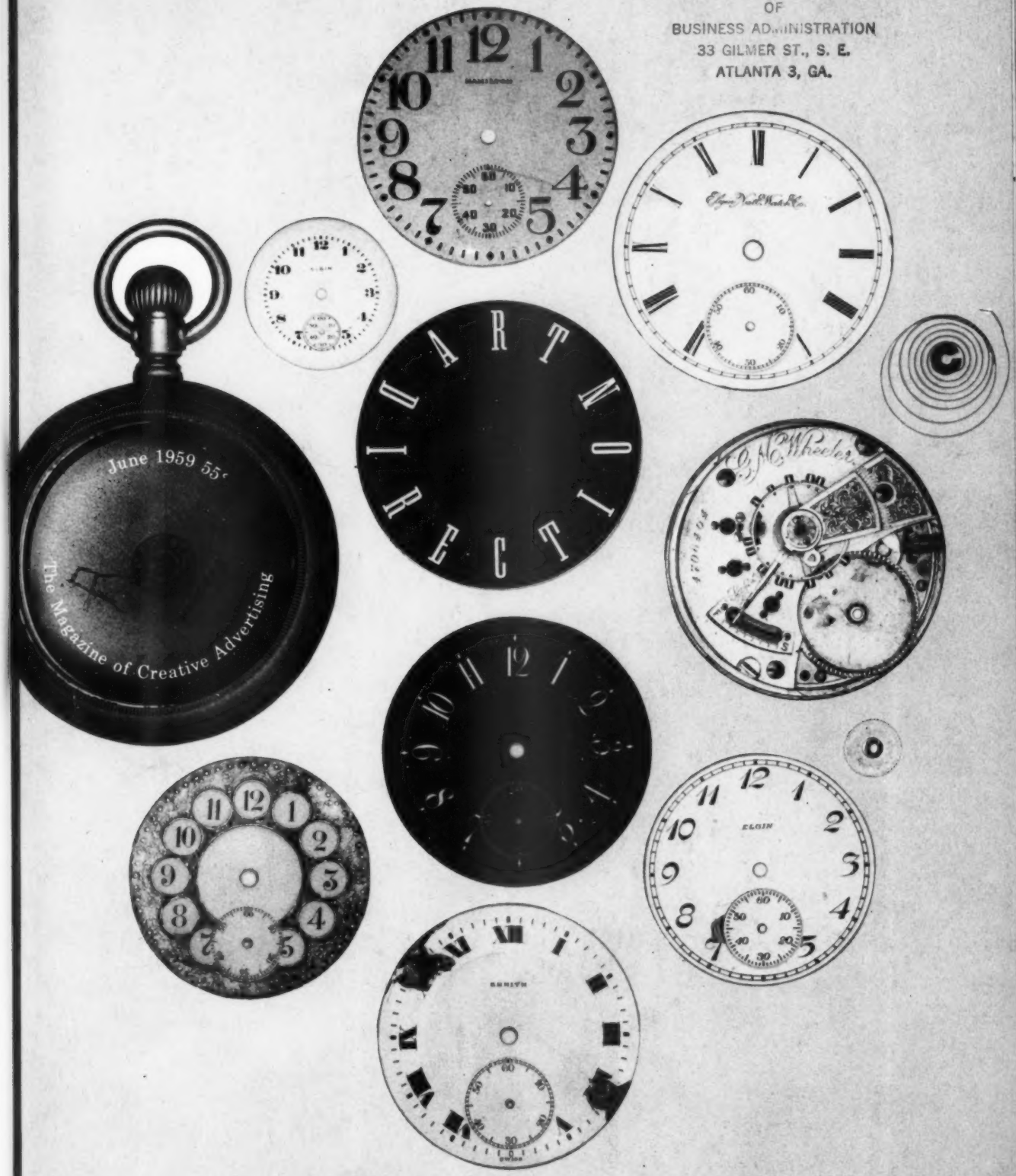
LIBRARY
GEORGIA STATE COLLEGE
OF
BUSINESS ADMINISTRATION
33 GILMER ST., S. E.
ATLANTA 3, GA.



Homer Mitchell


MARTIN · J · WEBER STUDIO
171 MADISON AVENUE, NEW YORK 16, N. Y.
TELEPHONE: LEXINGTON 2-2695-2696
Advertising Illustration
Industrial Design
TV Panels, Telops and Slides
Annual Reports
Trade-Marks and Package Design
Scratchboard renderings
Screen Process preparation
Roto assemblies
Fine Line RENDERINGS
FROM CONTINUOUS TONE ORIGINALS
Creators of The Weber Process:
(preparation of artwork by photography)
Fine line renderings from continuous tone
Continuous tone from line originals
Three-dimensional bas-reliefs
Three-tone and multicolor line from continuous tone
Condensing and expanding copy; reproportioning
Thickening up light copy
Thinning down heavy copy
Perspectives and curves
Step and repeat backgrounds; safety paper designs
Medallion engraving
Mezzotints
Facsimile drop-out negatives
Special effects
specimens mailed on request

PHOTO-LETTERING INC.
216 EAST 45TH STREET
NEW YORK 17, N.Y.
MU 2-2346

LA PLUME DE MA TANTE

Be sociable—have a Pepsi

THE LAST BLITZKREIG

BENGUIAT OPUS

cleans teeth sparkling bright

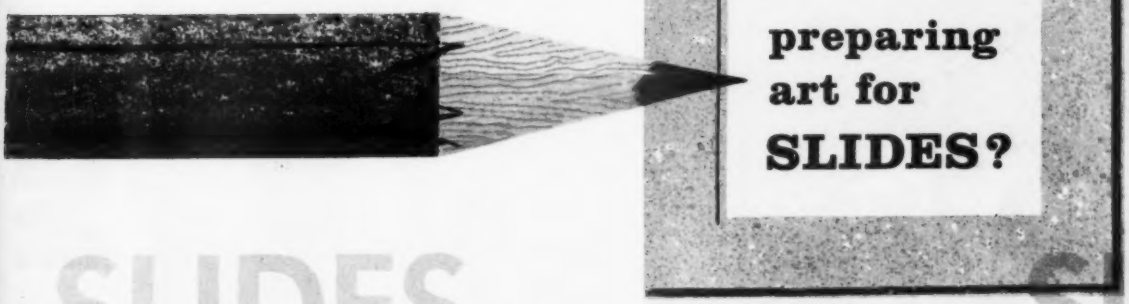
Two new designs created by ED BENGUIAT

BENGUIAT INTERLOCK

FACE OF A HERO

SEE YOUR PLYMOUTH DEALER TODAY!

DO YOU USE PHOTO-LETTERING? A POST CARD WILL PUT YOU ON OUR MAILING LIST.



Admaster
PRINTS, INC.
ADMASTER BUILDING
1168 SIXTH AVE., N. Y. C.
JUdson 2-1396

For helpful hints, friendly suggestions or technical advice... that can save you time, avoid errors or help you get the kind of reproduction you want, just call JUdson 2-1396. You'll be talking to Admaster, America's headquarters for slide know-how and reproduction facilities. Any size or type slide... color or black & white... one-of-a-kind or large runs... Admaster can do the job *right*. Tough deadline? Admaster offers SAME DAY SERVICE on all types of slides... including color! As long as it has something to do with a slide, give us a call... anytime.



GRAY

of Gommi, known as "Bernie". Sensitive and certain in his mastery of the set, the circumstance and the camera. Swansdown TV, Early Times, Johnnie Walker, Sherwin Williams, Dairy Pak, Kroger, Jax Beer, Family Circle, Parade Magazine, Van Camps.

GOMMI ASSOCIATES CORP., Photography Albert Gommi • Joe Long • Bernard Gray • Harry Litof • Represented by Fredric Kammler







305 East 47th St
New York
ELdorado 5-7

GOMMI

JUNE 1959/VOLUME XI, NUMBER 3

ART DIRECTION

THE MAGAZINE OF CREATIVE ADVERTISING • OFFICIAL PUBLICATION OF THE NATIONAL SOCIETY OF ART DIRECTORS

don't underestimate the client . . .

Of all the phrases commonly heard in the corridors of advertising agencies, this one can be counted on to cast an unfailing hex on creative effort: "the client won't go for it."

Thus does Zlowe Co., in No. 7 of its "Perspective", call attention to one of the big platitudinous roadblocks and thought blocks thrown at the creative man by account executives.

AE's, too often, seem to be men who, instead of thinking for themselves, try to divine what the client wants (instead of what he needs) and bend their efforts solely to keeping client blood pressure low.

No doubt this is a grossly exaggerated malignment of the AE. Yet, in many a conference, the words or the unspoken thought, "The client won't go for it", pop up to hamstring fresh thinking, creative approaches, bold departures.

In some very real situations, agencies will present the client with two different sets of proposals: one based on an interpretation of what "we think they will buy" and one based on "our honest, objective recommendations."

Zlowe suggests tearing down that sign that seems written in the air above too many creative offices, "The client won't go for it" and replacing it with one that says "The client *will* go for it." It is fear of client, misunderstanding of client rather than the client himself that often blocks creative effort.

Maybe so. It's worth giving a try. ■

DIRECTIONS
- The urgency of the symbol 95
- A taste mish-mash in Pepsi ad, Stephen Baker 126

ART/DESIGN PACESETTERS
- The best lithographed pieces 68
- STA spotlights the best in the Chicago area 70
- Des Moines award winners 103
- Tops in Toronto 105

TV — THE ROUNDED CORNER
- Stephen Frankfurt flunks Shakespeare as a TV copywriter 39

RESEARCH
- A Starch Reader Impression Study 19

PRODUCTION BULLETIN 22

NEWS & VIEWS
- Business briefs 8
- Letters 12
- Coming events 16
- What's new 50
- News 57
- What's best 64
- West Coast 107
- In Philadelphia 108
- In Chicago 109
- Cover designer Homer Mitchell 118

TRADE TALK 113

SERVICES
- Booknotes 120
- Ready reference, classified 124
- Advertisers index 125

Publisher: Don Barron • **Editor:** Edward Gottschall
Designer: Ken Saco • **Asst. Editor:** Ann Cohen
Circulation: Calla White • **Traffic:** Yvonne Lusardi
Advertising: David Hartman, Robert Miller

ASSOCIATE EDITORS: Atlanta, Harold Kjeldsen; **Baltimore,** Frank C. Mirabile; **Boston,** Mark Kelley; **Chicago,** Harry J. Smedley, Jr.; **Cincinnati,** George Tassian; **Cleveland,** Carl Behl; **Dallas-Ft. Worth,** Brooks Keller; **Denver,** Norman Zander Fried; **Detroit,** Tom Roberts; **Iowa,** Wendell Mohr; **Kansas City,** Thomas R. Korchak; **Los Angeles,** Arthur Sherman; **Memphis,** Kathryn Huckaba; **Miami,** Peggy Strickland; **Milwaukee,** Allen P. Zoellick; **Minneapolis-St. Paul,** Donald K. Skoro; **Montreal,** Frank Liparl; **Nashville,** Joe Ward; **New York,** Edward R. Wade; **Omaha,** John Andrews; **Philadelphia,** Lester La Bove; **Pittsburgh,** Walter Lafferty; **Portland, Ore.,** Pat Shaylor; **Richmond,** Frank W. Mann, Jr.; **Rochester,** Ric Rylands; **St. Louis,** Louis Meyers; **San Francisco,** Cal Anderson; **Seattle,** Mayrus McDonald; **Spokane,** Hal Bacon; **Toledo,** William Kuhlman; **Toronto,** Stanley Furnival; **Washington, D. C.,** Virgil Jackson.

WEST COAST REPRESENTATIVE: H. L. Mitchell & Associates, 1450 Lorain Rd., San Marino, Cal. Phone: CUmberland 3-4394. James T. Stevenson, 5901 Buena Vista Ave., Oakland 18, Cal., OLympic 3-8602.

NSAD OFFICERS: James G. Sherman, Chicago, President; Clark L. Robinson, Cleveland, 1st Vice President; Marlowe Hartung, Seattle, 2nd Vice President; Robert West, New York, Secretary-Treasurer. NSAD Headquarters: 115 E. 40th St., N. Y. 16, N. Y. Phone: LExington 2-1366.

Art Direction, published monthly by Advertising Trade Publications Inc., 19 W. 44 St., New York 36, N. Y. YUkon 6-4930. Subscription price $4.00 per year; $7.00 for two years; $5.00 a year for Canada and $7.50 for other countries. Back issues 65¢ per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Entered as second-class matter at the post office at New York, N. Y., with additional entry as second-class matter at the post office at Baltimore, Maryland.

NOBODY, BUT NOBODY GETS TESTIMONIALS LIKE INTERSTATE

Batten, Barton, Durstine & Osborn, Inc.

Pittsburgh, Pa.
"We just received the pictures of Roto-Rooter for United States Steel. Very frankly, the art director on this account and I were ready to take bets that you couldn't produce the photograph in the impossible length of time we requested. I gave the picture to Paul (the art director) and we both shook our heads, and I sat down to write this letter to you because we are both grateful that you could give us such crackling service when we needed it so badly."
— DAVID BARBOUR, ACCOUNT EXECUTIVE

PERRY-BROWN, INC.
ADVERTISING · PUBLIC & PERSONNEL RELATIONS

Cincinnati, Ohio
"The photography on this assignment (he is referring to a Formica coverage in California) is the best we have ever had from any field photographer." **— SIDNEY R. BEST, VICE PRESIDENT**

Ketchum, MacLeod & Grove, Inc.

Pittsburgh, Pa.
"It was a wonderful story, and the pictures were just what we wanted. National Supply is delighted. No one has ever come up with anywhere near as thorough a job in their history . . . and that dates back to 1825 A.D." **— CHARLES LITTLE, ACCOUNT EXECUTIVE**

General Mills, Inc.

Minneapolis, Minn.
"We received the photographs taken at Duval Sulphur & Potash in Carlsbad, N. M., and they are excellent. The quality of these industrial photographs surpasses anything we have been able to obtain through normal commercial photography channels."
— ANDREW W. HANSON, PRODUCT MANAGER

Littleford Bros. Inc.
ROAD CONSTRUCTION AND MAINTENANCE EQUIPMENT

Cincinnati, Ohio
"Interstate has provided us with a higher percentage of usable advertising and editorial photography and case history material than any other previous source in the 76-year history of our company." **WILLIAM A. BRAMLAGE, ADVERTISING AND SALES PROMOTION MANAGER**

MANITOWOC ENGINEERING CORP.
DESIGNERS AND BUILDERS OF SPEEDCRANES • SPEEDSHOVELS • SPEED DRAGLINES

Manitowoc, Wisc.
"The photographs on these assignments (he is referring to three covered in the midwest) were among the best I have ever seen and the job stories were exceptional. You may be interested to know that I have frequently utilized the service of other national photo groups and find their standards far below those evident in the projects mentioned above."
— MEL P. STEWART, ADVERTISING MANAGER

NOBODY, BUT NOBODY GETS TESTIMONIALS LIKE INTERSTATE



"The competency, the professionalism, the excellent quality of the finished product are all elements identifying INTERSTATE that I have come to take for granted. What does impress me most is the friendly, cheerful personal attention each of my assignments receives. Nothing has ever been too much trouble, no request has ever been regarded as unreasonable in all the years of my relationship with them."

MISS ESTER M. HARRIS, *ART DIRECTOR, DOYLE, KITCHEN & McCORMICK, INC., NYC*

INTERSTATE International DIVISION

INTERSTATE PHOTOGRAPHERS DIVISION

INTERSTATE Ciné DIVISION

INTERSTATE INDUSTRIAL REPORTING SERVICE, INC.

EXECUTIVE OFFICES: 675 FIFTH AVE., NEW YORK 22, N.Y., MURRAY HILL 8-1880

MIDWEST REGIONAL OFFICE: 469 EAST OHIO ST., CHICAGO 11, ILL., MICHIGAN 2-0080

WEST COAST REGIONAL OFFICE: 700 MONTGOMERY ST., SAN FRANCISCO 11, CAL., GARFIELD 1-1987

DISTRICT OFFICES: PARK AVENUE BLDG., N. W. COR. PARK & ADAMS AVES., DETROIT 26, MICH., WOODWARD 1-6900

B. F. JONES BLDG. ANNEX, 311 ROSS ST., PITTSBURGH 19, PA., COURT 1-2980

3939 WILSHIRE BLVD., LOS ANGELES 5, CAL., DUNKIRK 5-7161

ALEXANDER ROBERTS: PRESIDENT AND GENERAL MANAGER

PHOTOS OF CASE HISTORY REPORTS ... ANYWHERE ... TEN DAYS NORMAL DELIVERY



GOT A PROBLEM?

Get out from under that mess of odious detail. Try our special brand of intelligent art director-type contact service and our great trouble-shooting, problem-solving studio crew. All we need is a fast rough or even a rough idea and we'll solve those problems, take care of those rescales, copy changes, revisions and adjustments and fast, too: Call Mike or Don at Plaza 1-4760 for real relief.

FENGA & DONDERI INC.

40 EAST 49TH STREET, NEW YORK 17, NEW YORK

spot by Nostrand
lettering by Ottino

NASA MEMBER

business briefs

Though business upsurge has lost some momentum, it's still ahead of last year.

1959's good start tapered off at a point comfortably ahead of 1958 where art studio billings are concerned. Data gathered by CAM Report shows February billings at 123%. This is 23 points above the base month for 1957 and 32 points ahead of the billings rate reported for February 1958. January 1959 billings had been at a rate of 129% compared to the 1957 base and 45 points ahead of January 1958. Top months in 1958 were December (140%), October (114%) and March (111%).

•

Although ⅓ of all studios reporting the above data were behind their 1957 base month in February, even the lowest studios reporting showed pickup over a year ago, indicating the upsurge in studio billings is quite generally distributed.

•

Will Mitchell eat his hat? That's the big question in labor and unemployment data circles. The Labor Secretary promised to eat it on the steps of the Capitol in October if by then unemployment totals weren't down to the "normal" 3,000,000 level.

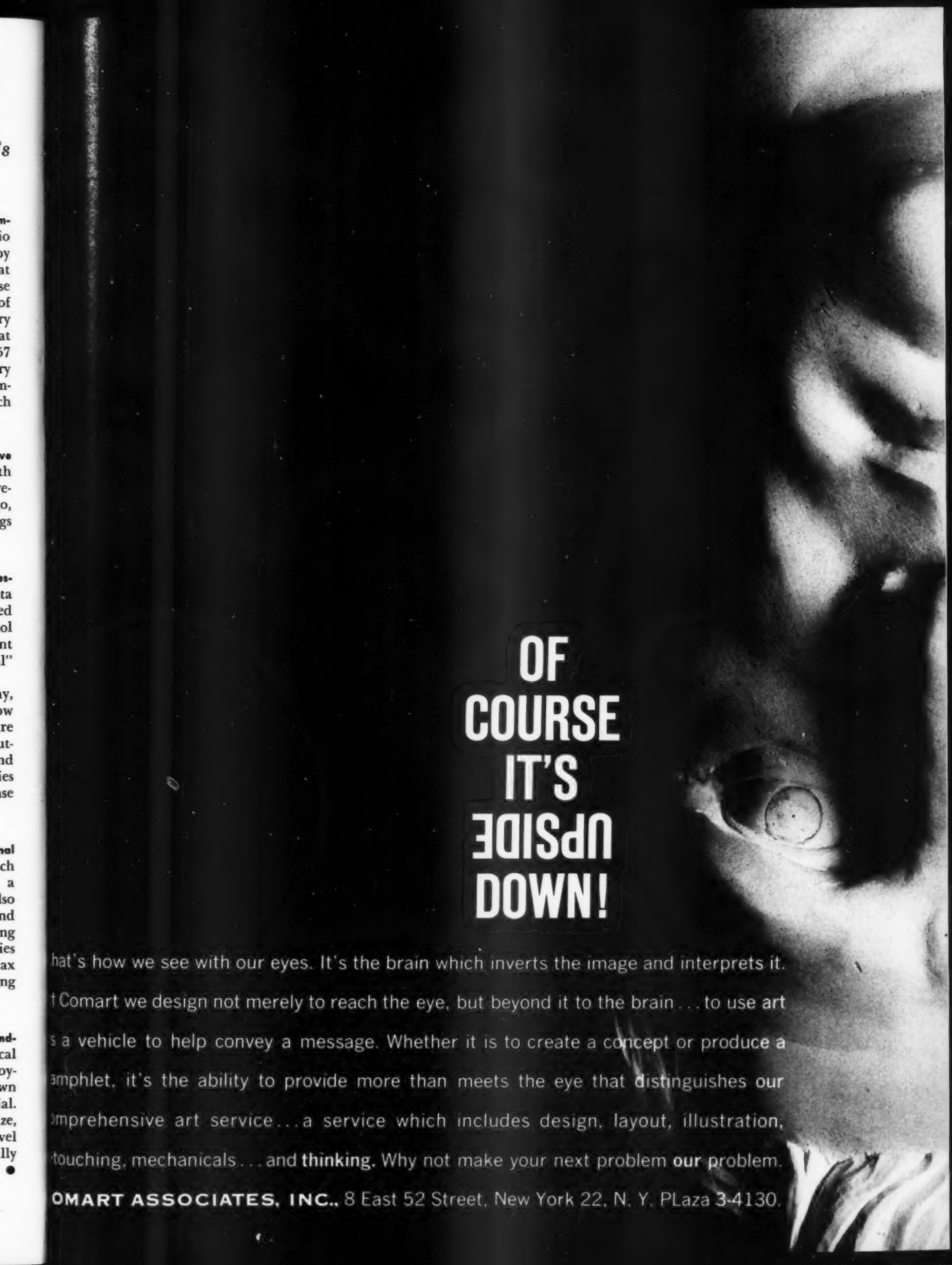
He picked a good month anyway, since October is usually the annual low for unemployment data . . . students are back to school, winter hasn't cut outdoor work, etc. But it's still touch and go. Conservative administration policies tend to keep inflation down at expense of business and job expansion.

•

Long picture continues good. Gross national product continues to grow, may reach rate of $485 billion (1958 closed at a $453 billion rate). New highs are also being reached in personal income and in consumer spending. Income is rising in the "wages and salaries" categories and in the corporate profits after tax category, the latter despite increasing corporate tax liabilities.

•

The general picture is of a resurging expanding economy despite weak geographical areas and despite a too high unemployment rate. As you read this a showdown will be near in the steel strike potential. Even if the strike should not materialize, production in the second half may level off as first half orders were abnormally high in anticipation of the strike. •



hat's how we see with our eyes. It's the brain which inverts the image and interprets it. t Comart we design not merely to reach the eye, but beyond it to the brain . . . to use art s a vehicle to help convey a message. Whether it is to create a concept or produce a amphlet, it's the ability to provide more than meets the eye that distinguishes our mprehensive art service . . . a service which includes design, layout, illustration, touching, mechanicals . . . and **thinking.** Why not make your next problem **our** problem.

OMART ASSOCIATES, INC., 8 East 52 Street, New York 22, N. Y. PLaza 3-4130.

TOP QUALITY TOP TALENT...





"...the best art is better with Grumbacher Designers' Colors"

... used by the artists and designers at award-winning Lester Rossin Associates.

Designers' Color Sets with large diameter round cakes—

26-26.....24 colors....$4.95
26-13.....12 colors.... 2.50
26-7 ..... 6 colors.... 1.40

Tubes—¾" x 4"—45¢
Refill cakes—25¢
Gold & Silver—50¢

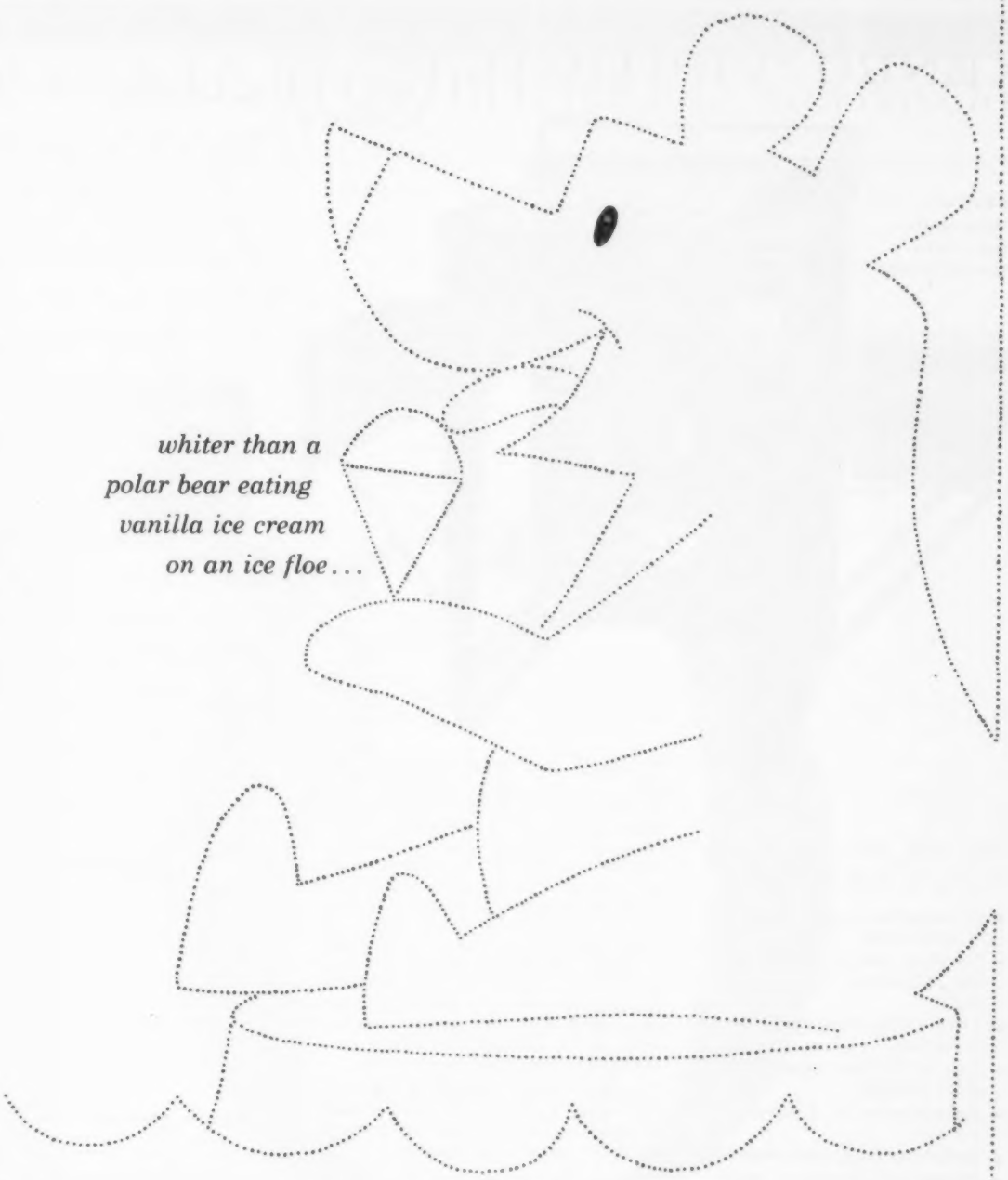
M. GRUMBACHER Inc.
460 WEST 34th STREET, NEW YORK 1, N. Y.

HELLO...HELLO...HELLO

...nobody answers



The telephone number for Boro Typographers is:
GR 5-7850
The street address for Boro Typographers is:
37 E 21 ST
The postal zone for Boro Typographers is:
NY 10, NY



whiter than a polar bear eating vanilla ice cream on an ice floe...

Eagle-A Trojan Bond Radiant White

It's startling—the way the brilliant whiteness of Eagle-A Trojan Bond *Radiant White* adds impact to a printing job! And it costs so little to put business stationery and direct mail on this outstanding fluorescent bond. It's a new 25% cotton fiber Trojan Bond paper—ideal for every printing process, including raised printing. Comes in standard weights and sizes and envelopes to match. For a sample portfolio, write to Dept. D.

EAGLE-A PAPERS

Better papers are made with Cotton Fiber

AMERICAN WRITING PAPER CORPORATION, HOLYOKE, MASS., MAKERS OF EAGLE-A COUPON BOND AND OTHER FINE EAGLE-A PAPERS

A precision instrument designed for the Graphic Arts

KENRO "VERTICAL 18" Camera

Takes up LESS space than three file cabinets



The Kenro "Vertical 18" Camera is precision built to meet the rigid standards of the printing trades. It is not a stat camera or a modified lucida device. With the newly developed Prismatic Head the Kenro becomes an invaluable piece of equipment for studios, art departments, advertising agencies or any one working in the graphic arts. The Prismatic Head allows you to make reproduction quality photocopies, positive or reverse, in one shot. It completely *eliminates* the film or negative step. Think how much valuable time and money you can save by making all your own stats, photocopies and screened velox prints right on the premises, for only a few cents each and to the exact size you need.

The Kenro can be operated in ordinary room light with standard A.C. 110 current and requires only a closet size darkroom. Write today for complete information.

You can do any of the following quickly, easily:

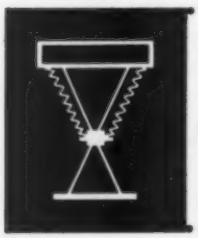
- *Reproduction quality positive or reverse stats*
- *One shot, right or wrong reading, photocopies (NO negative step)*
- *Velox prints both coarse and fine screen*
- *Line or halftone negatives for offset printing*
- *Enlargements to 4 times in one shot*
- *Reductions to 5 times in one shot*
- *Photograph products or packages in perspective or "head on"*

Exposures are made by pressing a button . . . the automatic reset timer does the rest. Focusing and sizing by micrometer dials.

COMPLETE WITH—Standard and Prismatic Heads. Standard Goerz lens and two additional lenses.

$1750.00

can be purchased on time or rental plan.



KENRO GRAPHICS, INC.
27 Commerce Street, Chatham, N.J. Dept. E-6

Please send further information on what a Kenro can do for me.

NAME_____

ADDRESS_____

CITY_____ STATE_____

letters

New white on white . . .

Here's a new idea in letterhead design techniques which might be of interest to designers in other parts of the nation.

It came from thinking about the new super white papers. The fluorescent dye addition which increases their brilliance seemed to offer a new possibility in decoration. I've had part of this design printed in flat screen process white which blanks out the paper's brilliance and gives a subtle white-on-white effect.



This change in the level of visibility is intriguing to the eye. It's similar, of course, to the effect of blind embossing but this new idea gives a like impression at much lower cost.

Since this variance is so delicate, I've had a comparative photo taken with back light to show the area (the large "D") covered by the opaque ink, for illustration in Art Direction.

Byron Ferris,
Portland, Oregon

Wrong credits . . .

Enjoyed seeing the Heublein Manhattan Gift Box shown in your article on "Packaging Graphics, sole yardstick of the AIGA show". But missed seeing my name among the credits which should have read: AD/Designer, Harry Lapow; artist Seymour Chwast, etc., etc.

Seymour Chwast,
The Push Pin Studios, NYC

Slip-up in Pittsburgh . . .

The spread on Pittsburgh's Second Annual Exhibition in your March issue was nicely and concisely done and very gratifying to behold. There was a serious omission, however. On the Best of Show Award (the ad headed "Destination the Colorful Life" done for Alcoa), art direction honors were shared by Thom Lafferty of Lewin, Williams and Saylor, and Sy Lachiusa of Fuller, Smith & Ross. Unfortunately, Sy Lachiusa's name did not appear in your credits. Sy is a good artist and art director and deserves the honors that go with this for his efforts.

Jim Devine,
Pittsburgh AD club ●

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo

You've got to know your P's and Q's to climb to the top in the typography field. Know-how, combined with superior service, facilities and quality workmanship, spelled success for Skilset Typographers. We've become a leading typographic service in little more than a decade. Our modern plant is one of the most complete in New York. In keeping with the premium service we offer, Skilset Typographers has added revolutionary new equipment,

skilset brightype

This process permits, for the first time, the conversion of any combination of printing metals directly into photographic images on both film and paper for use by any printing process. Please call us to find out how the time and money saving economies of Skilset/Brightype can be adapted to your own needs.

250 West 54th Street, New York 18, N. Y. • PLaza 7-2421 • Day and Night Shifts • Pickup and Delivery

SKILSET
TYPOGRAPHERS





FREE! Our brand new beautifully illustrated 192 page catalog . . . a complete and up-to-date reference on art supplies and drafting materials. A written request on your business letterhead will assure prompt delivery . . . **FREE!**
NOTE: Address orders and inquiries c/o Dept. P

CRANE-GALLO ARTIST SUPPLIES

110 WEST 31st STREET · NEW YORK 1, N. Y.

ANCO-BILT

anco

602 BILTRITE PEDESTAL TABLES

TOP-BOARD SIZES:

No. 602-1—23"x31"
No. 602-2—24"x36"
No. 602-3—31"x42"
No. 602-4—38"x48"
No. 602-5—38"x60"
No. 602-6—38"x72"
No. 602-7—44"x72"



PREFERRED by AGENCIES and STUDIOS

New...steel end channels for more accurate draftsmanship! The first table to feature a full-length guard rail and serrated arcs on size 38" x 48" and larger. Two stabilizing wheels plus easy grip handwheel provide fast and easy tilt and height adjustment. Minimum 32¾" to Maximum 42½" high.

Ask your dealer for prices. Accept no substitutes.

ANCO WOOD SPECIALTIES, INC.
71-08 80th Street, Glendale 27, New York

YOU TOO



CAN SAVE TIME

. . . effort and money with BLU-ZIP self-sticking acetate sheets. It never ages! Easy to use — positions where you want it . . . stays where you put it!

Available in unlimited patterns, shades and symbols, PLUS custom-designed logos, trademarks, signatures, etc.

Repeat — repeat — repeat! Again and again . . . exacting, clear reproductions from the same art. BLU-ZIP won't peel, buckle or blister — withstands heat up to 300 degrees!



Hurry To Your Dealer Today
or write for free catalog!

PARA-TONE INCORPORATED
512 West Burlington • La Grange, Illinois

PARA-TONE PRODUCTS—first choice with professionals — everywhere!



ONE PHOTOGRAPHER PROVIDING NATIONAL COVERAGE

An editorial approach to industrial photography

i. howard spivak

26-11 Bell Boulevard, Bayside 60, New York
BAyside 9-3545, 9-4685

INDUSTRIAL PHOTOGRAPHY . . . CASE HISTORY REPORTING

Our staff, though small, is extremely efficient and all of the photography and reporting is done by I. Howard Spivak alone. Our national service extends from the East to the West coast . . . During the course of each month, Mr. Spivak is near just about every city in the United States. Since we are not a network chain, you are assured of individual attention and consistent creative photographs . . . all handled by one nationally recognized photographer. Case history interviews are taped. . . . As a result, the reports are factual, objective and unadorned. For further information call I. Howard Spivak.

CLIENTS SERVICED INCLUDE

U. S. Steel	Gulf Oil	BBD&O
U. S. Rubber	Jones & Laughlin	J. W. Thompson
Blaw Knox	Phelps Dodge	Ketchum, Macleod & Grove
DuPont	AT&T	G. M. Basford
Standard Oil	National Dairy	McCann-Erickson
National Supply	Eaton Manufacturing Co.	Compton

MARTIN SOLOMON



if we can't cure your headaches
. . . see your doctor. **designers 3**
advertising art and design
115 west 45th st., new york 36

calendar

Thru June 5 . . . 32nd Annual Exhibition of Design in Chicago Printing, sponsored by Society of Typographic Arts at Art Institute of Chicago.

June 9-12 . . . LPNA show, Warwick Hotel, New York. Will travel.

Thru June 12 . . . AIGA Printing for Commerce and 50 Ads of the Year show, at Time Inc. gallery, 9 Rockefeller Pl.

Thru June 21 . . . New Jersey Water Color Society, Annual Members' Exhibit, Montclair Art Museum.

June 1-June 10 . . . Art Directors Club of Montreal, Eighth National Exhibition. Montreal Museum of Fine Arts. Awards Dinner, June 1.

June 4 . . . Awards dinner, Rochester AD club, Memorial Art Gallery. Show runs 2 weeks.

June 9-13 . . . Sixth International Advertising Film Festival, Cannes.

July 6-26 . . . Second National Jury Show, The Chautauqua Exhibition of American Art, presented by Chautauqua Art Association in cooperation with Chautauqua (N. Y.) Institution.

July 25-31 . . . 68th Annual Exposition of Photography, Professional Photographers of America, Los Angeles. To be held in conjunction with Western States Convention and National Industrial Photographic Conference.

To Labor Day . . . "The Roaring '20s", manikins and photos, Museum of the City of New York.

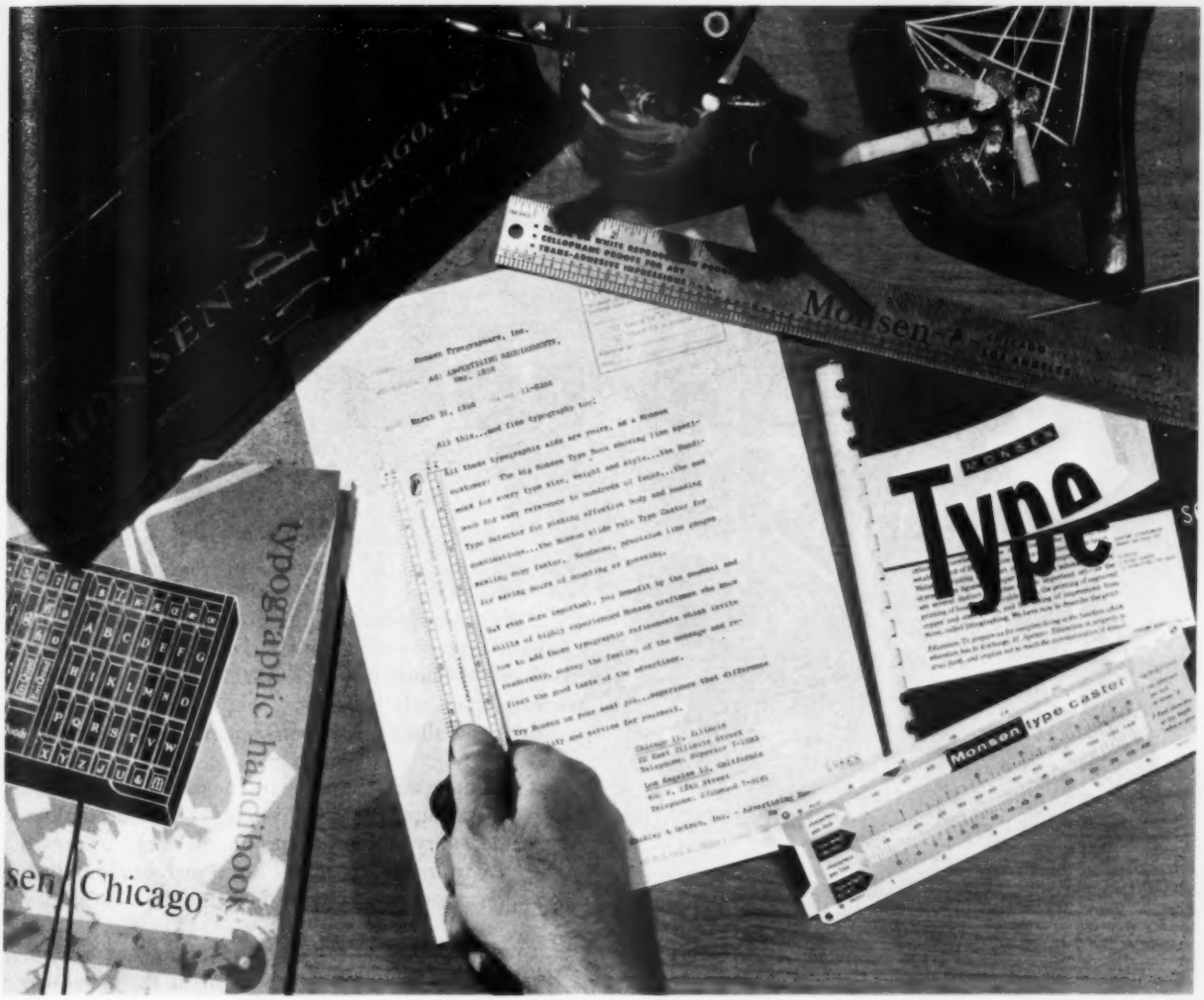
September . . . Art Directors Club of Toronto, First Canadian Communications Conference. Stratford Festival Theatre.

Sept. 25 . . . Advertising Research Foundation, Fifth Annual Conference, Waldorf-Astoria.

Sept. 29 . . . Fourth Annual Newspaper ROP Color Conference, Biltmore.

Arts Club of Chicago . . . Art and the Found Object, thru June 20.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Direction, Circulation office, 19 W. 44th St., NYC 36.



all this... and fine typography too!

All these typographic aids are yours as a Monsen customer: the big Monsen Type Book showing line specimens for every type size, weight and style . . . the Handibook for easy reference to hundreds of faces . . . the new Type Selector for picking effective body and heading combinations . . . the Monsen slide-rule Type Caster for scaling copy faster . . . handsome, precision line gauges for saving hours of counting or guessing.

But even more important, you benefit by the counsel and skills of highly experienced Monsen craftsmen who know how to add those typographic refinements which invite readership, convey the feeling of the message and reflect the good taste of the advertiser.

Try Monsen on your next job . . . experience that difference in quality and service for yourself.

monsen

typographers, inc.

CHICAGO 11, *Illinois • 22 East Illinois Street • Telephone: SUperior 7-1223*
LOS ANGELES 15, *California • 960 W. 12th St. • Telephone: RIchmond 7-6191*



Upper portion of illustration is Fluoro, lower section is not. Note pure whites in intricate detail of fabric design. Artist: Joan Tischler Advertiser: Popular Dry Goods Co. Engraver: Commercial Engraving Co., El Paso

Do Your Halftones

POP OUT? or POOP OUT?

What happens to that fresh, crisp, lively illustration when it hits the printed page? Does it sing or does it sag?

With the Fluorographic Process, for making automatic drop-out halftones you *know* it will reproduce with all the brilliance of the original. With Fluoro, blacks are *truly* black, whites are *pure* white (with no halftone dot) and all shades in between *exactly* as rendered.

It's all done automatically by the camera — no hand opaquing — no outlining — no hand tooling. Every line, every highlight reproduces exactly as drawn by the artist. Besides, Fluoro plates are made in less time at less cost than ordinary highlight halftones.

How can you enjoy the many advantages of Fluoro? It's easy. Simply render your art in the usual way using Fluoro Art Materials. Then send it to a Fluoro-equipped Photoengraver, Lithographer or Gravure Plant who also sells these materials. Send coupon now for names of plants in your area.

NEW Fluoro-Color

Finer full-color reproduction at half the usual plate cost. Write for information.

Fluoro GRAPHIC

FLUOROGRAPHIC SALES DIVISION

PRINTING ARTS RESEARCH LABORATORIES INC.

La Arcada Building • Santa Barbara, California

PRINTING ARTS RESEARCH LABORATORIES, INC.
Fluorographic Sales Division Dept. AD
La Arcada Bldg., Santa Barbara, Calif.

Send ☐ Info. and names of Fluoro plants in my area.
☐ Info. on Fluoro-Color.

Name_____

Firm_____

Address_____

City_____ Zone____ State_____



the company image in advertising—III

fighting the negative connotations of bigness

On an emotional level, all company image advertising has the same general objective: the creation or maintenance of favorable public attitudes toward the company as a whole. On an informational level, company image advertising may have two essentially different aims: the dissemination of generally unfamiliar facts about the company, and the correction of false impressions of the company. Outwardly, both types of informational advertisements may appear to be the same thing. Making a distinction between the two types of informational advertisements may require some knowledge of the advertiser's objectives or existing company image.

False impressions of a company may be the accidental result of some distinctive feature of the existing company image—and it must be remembered that every well-known company *has* a company image. The company name itself may be responsible for false impressions of the company. In the case of American Cyanamid and Atlas Powder Company, for example, the corporate name tends to conceal the nature and scope of company operations.

Company size can exert one of the most important influences on the company image. Being the biggest name in the field carries a great deal of prestige, but bigness may also implant the furtive suspicion that the company is impersonal, "independent" or even callous in its treatment of customers.

In the advertisement reproduced here, United States Steel implicity recognizes this unfortunate corollary of bigness and makes a realistic and intelligent counter-attack upon the problem. In this case, the advertiser has even turned size to his advantage by showing how U. S. Steel's unparalleled facilities enable the company to offer unique services to both large and small customers.

The service theme pervades the advertisement, so that there can be no doubt that the "Plus" in "Steel + Plus" is an individual and personal interest in customers' problems. Besides pointing out that the company offers the customary technical assistance and research on metallurgical problems, the advertisement also touches upon U. S. Steel's marketing assistance facilities. Carrying the idea of service to its logical ultimate, the copy tells how U. S. Steel market development specialists work with both customers and *customers'* customers. A Starch Reader Impression Study of the advertisement demonstrated that the service theme was outstandingly successful in overcoming the negative connotations of bigness and enhancing U. S. Steel's corporate image.

In the controversy surrounding the merits of company image advertising, the fact that company images do exist, with or without advertising, is one of the most telling arguments. The individual advertiser must decide whether he wants to control the public image of his company to the limit of his ability or whether he is content to let the company image flourish or wither on its own. ●

Advanced Pastel Techniques



JOSÉ RUIZ, ART DIRECTOR, Art Materials Division and New Products Planning, Eagle Pencil Co., is an authority on the use of pastels. Alumnus of the École Nationale Supérieure des Beaux Arts, Paris, University of Biarritz, France, and Pratt Institute, New York, Mr. Ruiz has developed several advanced pastel techniques which he explains here.



"I call this the transparency technique for rendering. Put in background colors first, blending the Eagle PRISMAPASTELS by washing them horizontally with a brush dipped lightly in alcohol."



"Next—pencil in your figure outlines. After this, put in solid-color areas. Add highlights, using PRISMAPASTEL white while the surface is wet. Then fix the white areas."





"To change your color scheme, rub other color sticks of PRISMAPASTEL over the comp, using your finger to blend the tone. PRISMAPASTEL never smudges, and can be fixed without bleeding. See how transparent the colors are!"

Most experts use

with EAGLE PRISMAPASTEL

60

PRISMAPASTEL
PENCILS
for lettering,
Line drawing,
etc.

"Lettering with PRISMAPASTEL pencils is easy. They can be sharpened to a fine point just like graphite pencils. Points don't break under pressure, so you get maximum detail. What's more, 60 PRISMAPASTEL pencils and sticks are color-matched."





"For spatter effects like this, rub several colors of PRISMAPASTEL sticks on a sandpaper block and allow particles to fall on paper dampened with fixative. Spray lightly again, blending the dots, not scattering them. I draw subjects with PRISMAPASTEL pencils on fixative-wet paper to get interesting line effects. For heavy-color areas, apply stick lightly, rub the color in, then go over area again, applying pressure."



"Looks like a painting, but it's done with the PRISMAPASTEL techniques I've used here. Draw outlines. Wet surface with fixative, then 'paint' with sticks or pencils. Keep paper moist, then highlight with CARDINAL Eraser or razor blade."



"Eagle's CARDINAL® erases even fixed drawings like this. CARDINAL never harms paper surface, so you can use PRISMAPASTEL pencils or sticks right over the area. The white checks in tablecloth were put in with PRISMAPASTEL white, most opaque on the market. Use one stroke, fix lightly, repeat with white and fix again."

EAGLE® most often

EAGLE PENCIL CO., DANBURY, CONN.



"Goodbye, Penelope. You can always get me at The Bettmann Archive."

● For your use the Bettmann Archive has assembled millions of the world's magnificent pictures. A look at our picture files will spark your creative thinking. Whatever you need—any technique, old prints, photos, gag scene symbols, any subject from the sublime to the ridiculous—Bettmann has it. Picture groups expertly picked and dispatched nation-wide in unsurpassed twenty-four hour service. Write or phone for approvals.

BETTMANN ARCHIVE

215 East 57th • New York 22
PLaza 8-0362

THE CREATIVE ART DIRECTOR'S PRIME SOURCE OF HISTORICAL PICTURE MATERIAL

WE DON'T always recommend ourselves

This policy may strike you as a strange statement but it's sound. Our primary job is to sell the services of our studio. These services are among the best in the business. However, we have found that you get the best job when our relationship is based on confidence. Because of this, we would like you to consider us as "consultants." When you have explained your problems, we will recommend the best solution even though it might occasionally mean turning work over to a competitor. This policy has brought in and kept more clients for us. The next time you have a problem, why not give us a call. Whatever the outcome, we'd like to get to know you.

- PHOTOGRAPHY
- FLEXICHROME
- EKTACHROME
- EKTACOLOR *(Prints and retouching)*
- DYE TRANSFER *(Prints and retouching)*

WECO Studio 14 EAST 39th ST. YORK 16, N.Y. • MU 5-1864-5

production bulletin

new papers, types, films and platemaking techniques open up creative horizons

ON PAPER: How to work creatively with colored paper stock for printed pieces is common theme of several new promotions aimed at art directors and artists. Whiteford Paper Co. has issued No. 12 in its series demonstrating use of colored bonds to increase direct mail returns. For samples, write Whiteford at 420 Lexington Ave., NYC 17 . . . visually stimulating promotion has just been started by The Nelson-Whitehead Paper Corp. and The Composing Room. This Typography and Paper series, designed by Aaron Burns, uses such imported papers as Toyogami in blue, red, and green. First sheets (poster size, 17 x 22) display Caslon #4, Ludlow Garamond Light Italic and an announcement in ATF Caslon 540 and Ludlow True-Cut Caslon . . . perhaps biggest drive to make creative men color-paper conscious is that just started by Du Pont. Following a survey of ADs, artists and commercial printers (which showed the great influence the creative man exercises in the selection of color papers) the company has developed a guidebook for selecting colored papers. The book shows the many variations and effects obtained when overprinting colored stock with wide range of types, tints, overlays, halftones and duotones. The guidebook aims to give the creative man and his printer more confidence visualizing and predicting effects resulting from colored printing on colored stock. The guidebook is not available for distribution yet. For further information, check Product Information Service, Du Pont, Wilmington, Delaware . . . also stirring interest in paper is the new "trail-blade" coating process. This is a machine coating process (coating applied on the papermaking machine rather than in a sepa-

(continued on page 112)


Alexander E.
CHAITE
Studios, Inc.
35
WEST
56
STREET
PLaza 7-3131

This Chaite Studios file is a cross-section of the pictorial representation of talents that are geared to *your* success.

We are proud to represent so many of the country's leading artists. We are doubly proud that each of these name-talents represents outstanding achievement in graphic arts.

Alexander E. Chaite and Euclid Shook, co-directors of this assemblage of vital art forces, offer you in this file, an unfailing source of talent in every sector of art service. It is perhaps the only art-reference file you need. Certainly, it is the most versatile and comprehensive file in our industry. We hope that it will serve you well.

1. Ted Coconis
2. Len Goldberg
3. Darrel Greene
4. Mal Murley
5. Frank Kalan

Alexander E. **CHAITE**
Studios, Inc.

35 West 56th Street N.Y.C. PLaza 7-3131



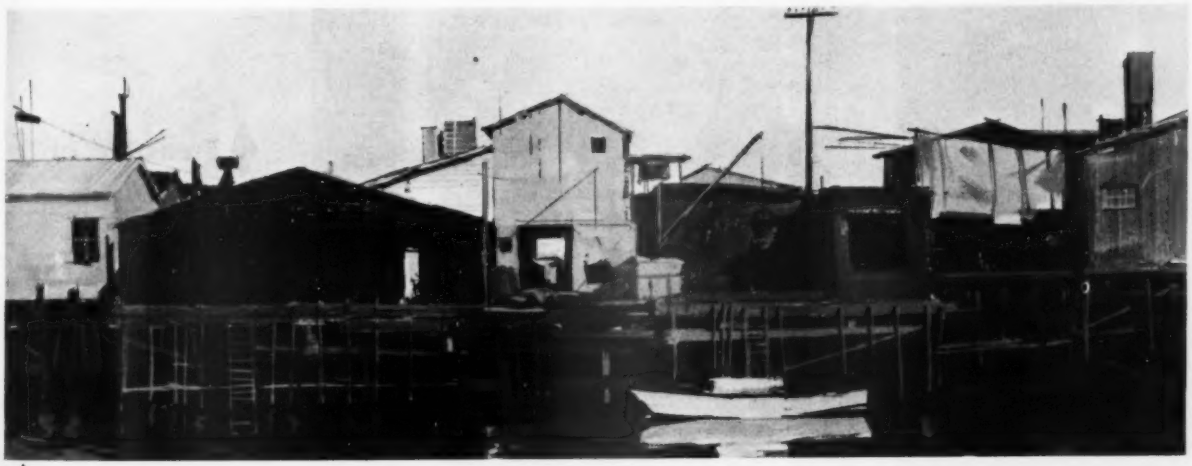




2



3



5







illustrator's illustrator . . . of many moods . . . under the control of a mentality which grasps and expresses not only large-scale action, but also the nuance of character and personality. Editorial and story illustrator *par excellence* noted for westerns, sports and outdoor graphics of unmistakable and dynamic industrial illustration and powerful authenticity.

◆ Frank McCarthy ◆

ator . . .
under th
lity which
es not on
but also
acter and
rial and
r excelle
, sports a
f unmist
industri
owerful

arthy

the figure is eminently civilized . . . the line is sure and contemporary . . . the color sense is extraordinary . . . the result is the embodiment of product presentation at its finest . . . as is shown by the exceptional and consistent demand for Peak illustration, by major advertisers for major campaigns.

Bob Peak







Total versatility . . . total service . . .

In the Graphic Arts industry, only one New York resource is equipped to service the entire country . . . to meet every need with topflight talent. Alexander E. Chaite Inc., is thus, infinitely more than an "art service" studio. From the very instant an idea occurs to you, for advertising, direct-by-mail, book, story or editorial illustration, outdoor or vehicle promotion, in-store merchandising, television or new-business presentation . . . here, in our own six-floor, centrally located building . . . are the illustrators, artists, photographers, retouchers, letterers and mechanical craftsmen on whom you can count for the perfect realization of your conceptions . . .

The imprint of personality . . . that elusive and precious quality known as personal style . . . with enormous appeal to women for its grace and delicacy . . . the decorative and decisive artistry of Helen Tomakan . . .



1



3

1 James Lockhart

2 Helen Tomakan

3 Darrel Greene

4 Frank McCarthy

Alexander E. **CHAITE**
Studios, Inc.

35 West 56th Street N.Y.C. PLaza 7-3131



2



4

From Satevepost cover, to editorial and commercial illustration . . . where life itself—and product in the setting of life—are the core of the idea, the artist for the task is, of course, Thornton Utz.

Still life—the product that speaks of quality and inherent integrity . . . this is the forte of Joe Rak. Handling with superb ease, a wide category of subject-matter; figure and product with telling power . . . the power of Jack Hines.



1



2

3

1. Jack Hines
2. Phil Marini
3. Frank McCarthy
4. Thornton Utz

Alexander E. **CHAITE**
Studios, Inc.

35 West 56th Street N.Y.C. PLaza 7-3131





2







4

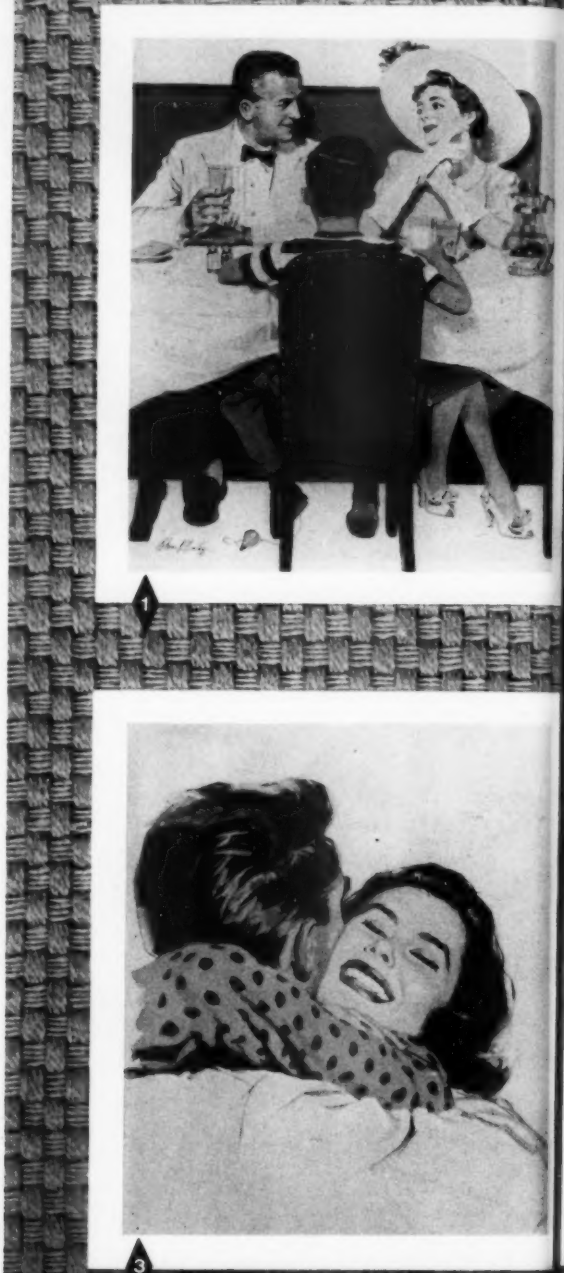
In editorial, story and advertising, two talents with the extraordinary ability to transform message into meaning, and meaning into movement: Stan Klimley and Phil Marini . . .

The sense of industry . . . the feel of American achievement in cars, planes, ships, trains . . . our age of communication and transportation . . . by the one talent without rival in this area . . . Larry Baronovic.

1. Stan Klimley
2. Larry Baranovic
3. Phil Marini
4. Jim Mitchell

Alexander E. **CHAITE**
Studios, Inc.

35 West 56th Street N.Y.C. PLaza 7-3131







2





4

Girls . . . bless 'em . . . gloriously triumphant in every important publication, in countless historic advertising campaigns . . . through the inimitable artistry of noted Darrel Greene. And the men girls adore . . . are equally omni-present, equally brilliant, equally successful . . . in the magnificent figures of Mal Murley . . .

The truly magnificent Elmer Wexler . . . *where the line is everything.*

1. Darrel Greene
2. Len Goldberg
3. Jack Hines
4. Elmer Wexler
5. Mal Murley
6. Helen Tomakan

Alexander E. **CHAITE**
Studios, Inc.

35 West 56th Street N.Y.C. PLaza 7-3131



1



4

5

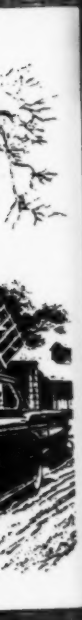




2



3





5



6

Action . . . instant of compelling vigor . . . *en masse* or in the single . . . this is the unique and noted capability of Len Goldberg. Design, and design illustration . . . on the highest levels of imaginative and inspired creation . . . the justly famed illustrator, designer . . . Ted Coconis

1. Ted Coconis
2. Stan Klimley
3. Len Goldberg
4. Frank McCarthy

Alexander E. **CHAITE**
Studios, Inc.

35 West 56th Street N.Y.C. PLaza 7-3131





2



3



4



art direction—We are fortunate in having as our head art director, Mr. Bob Desmond, who has 20 years of top agency experience.

This rounds out our complete service for any problems in campaigns, layout ideas, to finished product.



lettering—Bob Stark and his associates offer lettering talents that are second to none... lettering fully worthy of the awards and recognition which have come to campaigns employing these resourceful and original lettering men.



retouching—in black and white, in color, in Ektachrome, Ektacolor and dye transfer... the Chaite retouching staff is renowned for that professional skill which is assured only by profoundly experienced, truly knowledgeable artist-craftsmen.



mechanicals—the accurate and sensitive interpretation of layout... the sense of design... Alexander E. Chaite Studios offer a staff of precision-trained, responsible and noted craftsmen.



point-of-sale—the roster of effective point-of-sale campaigns produced by Alexander E. Chaite Studios... is the roster of American Big Business itself... innumerable Art Directors entrust to us alone, this vitally important phase of modern industry.



client contact—Alexander E. Chaite, Sam Brody, Euclid Shook, Tom Patterson, Bud Cramer, Bob Lee and Lou Lerner comprise a client contact organization well experienced in the acceptance of client problems, needs, budgets, time-schedules. Working literally as an arm of your own staff, our client contact men personify responsible service.

Alexander E

CHAIT

Studios,

35

WEST

5

STRE

PLaza 7

the rounded corner

by Steve Frankfurt

There is much dull advertising on television these days. But let's not all blame the writer. It's possible that the best things he does never see the light of the tube. Why? Because he's experted to death. Rules, research, ratings . . . and the inevitable hand of the superior, who doesn't know quite what writing is, but has a million and one ideas about it. How many bright fresh ideas on paper have become long and prolix one minute commercials?

What often happens in an ad agency today can best be illustrated by dramatizing what might have happened in dear old England in the 16th Century.

"TV OR NOT TV"
A Tragedy

by
William Shakeschnurr

SCENE: TV SUPERVISOR'S OFFICE. THE GLOBE AD AGENCY. WILLIAM SHAKESPEARE, A YOUNG TV COMMERCIAL WRITER, BURSTS EAGERLY IN, WAVING A PIECE OF PAPER.

SHAKE: Here's the copy, chief. Hot from the quill. I think it really sings.

SUPE: Fine, Will, fine. (TAKES COPY AND READS IT, FROWNING, WHILE WILL FIDGETS. AFTER ABOUT FIVE MINUTES, HE PUTS IT DOWN. TAKES OFF HIS GLASSES AND RUBS HIS CHIN.) Hmmm.

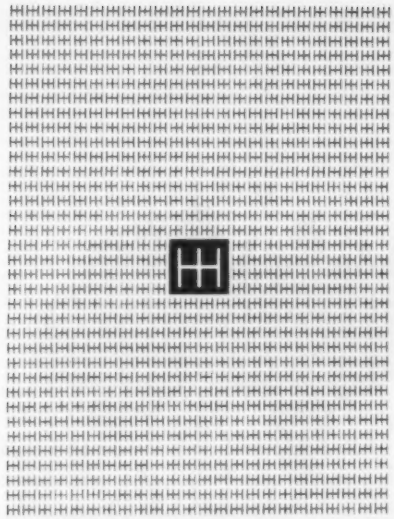
SHAKE: Well, uh . . . How's it rea . . .

SUPE: Not bad, Will, not bad. I think you're on the right track here. I think you've got the main idea: But, . . . well, I think you can say certain parts of it more clearly.

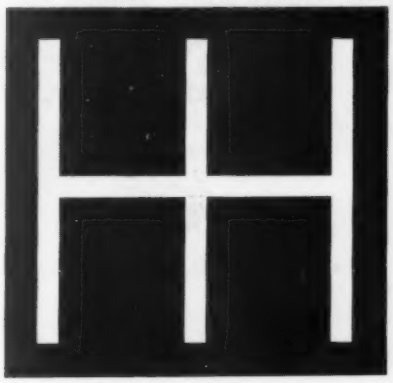
SHAKE: Well, what parts? I mean . . . where did you . . .

SUPE: Well, let's take this opening line here, Will. "To be or not to be; that is the question". Obscure, Will, obscure. You've

(continued on page 42)



PATTERN FOR GROWTH



SALES SENSE

in sales graphics is the sole reason for buying art services. HH has grown by emphasizing sales-minded creativity, talent and service, backed by a staff skilled in sales graphics. Our book, "Pattern for Growth," shows you why 112 top advertisers in 5 states now use the complete art services of HH Art Studios, Inc. Most art buyers feel that the price paid for our services is reasonable. If you buy art—it may pay you to write for your copy today. Just ask for it on your company letterhead.

SINCE 1942 • HH ART STUDIOS, INC., 134 ZEIGLER ST., DAYTON, OHIO • BA 4-0338



The characteristic of ARTONE EXTRA DENSE becomes a part of the creation, spurs the imagination and its built-in blackness adds that special professional touch that only top flight materials can contribute. If for no other reason, psychologically you work better knowing you are using the best . . . ARTONE.

America's original and the *only* really intense black ink. Covers large areas without streaks, dries satiny, dull and blacker than black. 100% water-proof and you get more . . . one full ounce, (not ¾ oz.) of the finest all-purpose drawing ink.

ARTONE... *the drawing ink with personality*



BE SURE TO TRY ARTONE FINE LINE (FOR DRAWING INSTRUMENTS).
E-Z RASE (THE ONLY ERASABLE INK),
AND 4 SPECIAL PURPOSE ACETATE INKS.

NATIONAL DISTRIBUTOR
bienfang
products corp. metuchen, n. j.



TELEPHONE CI 5-6489-90

TULIO G. MARTIN STUDIO
58 WEST 57TH STREET
NEW YORK 19, N. Y.

transparency retouching
color correction
assembly

ask



Norman Kurshan *

ABOUT ANY COLOR PROBLEM

You need a color presentation—but you can't spend much. Should it be a presentation dye, an Ekta-color (C) print or a color print stat?
We'll be pleased to look at your original copy; tell you which type of print will do the job and keep within your budget.

DUPLICATE TRANSPARENCIES • ART COPIES
PROCESSING • KODACHROME SERVICE
* **NORMAN KURSHAN, INC.**



Color Service
8 West 56th Street
New York 19, N. Y.
JUdson 6-0035

a new fast way to accurately indicate blocks of copy for layouts with...

Craftint

COPY-BLOCK



New thin-gauged, self-adhering acetate sheets give the impression of "indicated" lettering. Craftint **COPY-BLOCK** is designed to indicate blocks of copy quickly and accurately on comprehensive layouts and dummies.

The new sheets relieve artists and layout men from the tedious job of drawing even pencil lines to indicate a block of copy.

COPY-BLOCK is easy to use. Just place the sheet in position on the layout, cut to the size desired, remove backing sheet and burnish down.

COPY-BLOCK is available in the three sizes of type generally used in body copy . . . 8, 10 and 12 point. The lines contain the normal leading that would be found in text matter.

In addition to the three sizes, a sheet containing all three point sizes is also available. Order CB 8-10-12.

Standard **COPY-BLOCK** 8" x 12" print area..... **$ .85** per sheet

Thermo **COPY-BLOCK** (Heat-resisting adhesive) 8" x 12" print area... **$1.10** per sheet

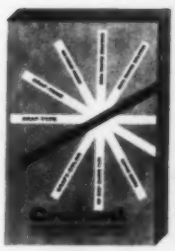
Sample of Copy Block Pattern

CB-8 8-Point

CB-10 10-Point

CB-12 12-Point

FREE Craftint's Brand new, Shading Mediums Catalogue #4... featuring the world's most complete line of shadings, symbols and alphabets! Craf-Type • Craf-Tone • Craft-Color • Craft-Copy • Copy-Block • Doubletone Drawing Paper • Doubletone Tracing Vellum • Singletone Drawing Paper • Multicolor Process • Top Sheet Shading Films!



THE **Craftint** MANUFACTURING CO.

1615 COLLAMER AVENUE • CLEVELAND 10, OHIO

Yes, send me FREE the world's most complete Shading Medium Catalogue ☐

Yes, send me FREE actual sample of Copy-Block Pattern..... ☐

NAME_____

TITLE_____

COMPANY_____

ADDRESS_____

CITY_____ ZONE_____ STATE_____

MY LOCAL ART DEALER IS_____

CHART-PAK tapes and CONTAK shading film made this section of a mechanical layout in 4 minutes 47 seconds

HOW LONG WOULD IT TAKE YOU TO DRAW THEM?

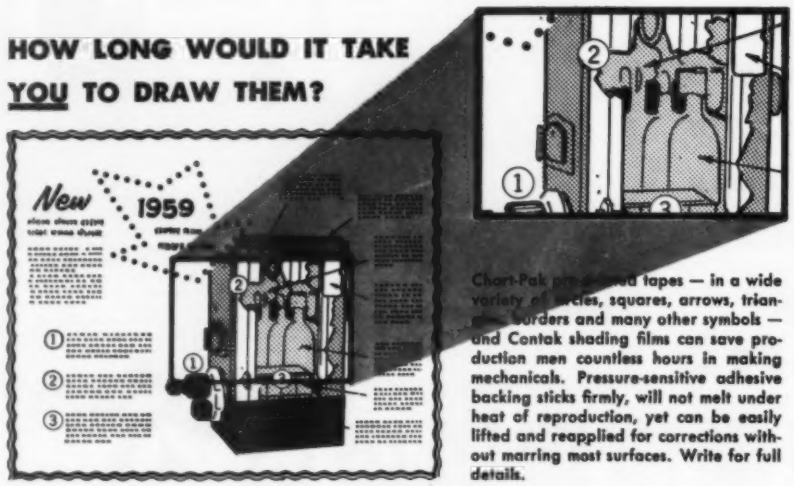


Chart-Pak pressure-sensitive tapes — in a wide variety of widths, squares, arrows, triangles, borders and many other symbols — and Contak shading films can save production men countless hours in making mechanicals. Pressure-sensitive adhesive backing sticks firmly, will not melt under heat of reproduction, yet can be easily lifted and reapplied for corrections without marring most surfaces. Write for full details.

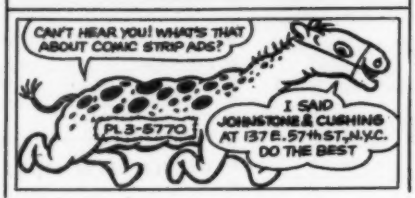
CHART-PAK
Saves time...
Saves money!

CHART-PAK, INC.
ORIGINATOR OF THE TAPE METHOD OF DRAFTING
26 River Road, Leeds, Mass.

FLMLTRNG BORO
Send for free
36 page film lettering
selection guide
37 E 21 NYC 10

New 1959 Edition
fit type
IN SECONDS!
Tens of thousands of artists, ad men, printers, editors and students have discovered the Haberule *Visual* Copy-Caster to be the simplest, fastest, most accurate copy-fitting tool ever devised. At art supply stores or order direct . . . only 10.00
HABERULE
BOX AD-245 • WILTON • CONN.

ektachrome retouching
DUPLICATES, ASSEMBLIES
mildred medina
8 EAST 48 STREET • MURRAY HILL 8-0270



rounded corner

(continued)

got to hit 'em right out with that first line. You've got to grab their attention, flag 'em down. Why don't we just change that first line to, "Should I kill myself?" More direct. Says it straight.

SHAKE: Well, I . . .

SUPE: Here, I'll just write it in. (HE VIGOROUSLY CROSSES OUT SHAKESPEARE'S FRST LINE AND PENCILS IN "SHOULD I KILL MYSELF?") Now, this next sentence: "Whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune, or to take arms against a sea of troubles, and by opposing end them?" No good, Will, not to the point. Now, what you're really saying with all that gobbledygook is, "Should I put up or shut up?" That's right, isn't it?

SHAKE: Well, not entirely. You see . . .

SUPE: (NOT EVEN LISTENING) So why don't we just say it that way, huh? (HE VIGOROUSLY CROSSES OUT THE "SLINGS AND ARROWS" LINE AND PENCILS IN "SHOULD I PUT UP OR SHUT UP?") Now, what comes next there?

SHAKE: (LEANS OVER SUPERVISOR'S DESK AND READS THE NEXT LINE IN A SAD YET STILL HOPEFUL VOICE) To die: to sleep; no more; and by a sleep to say we end the heartache and the thousand natural shocks that flesh is heir to, 'tis a consummation devoutly to be wished."

SUPE: (SHAKING HIS HEAD) Oh, no, no.

SHAKE: No?

SUPE: Naw. Look, Will, "the heartache and the thousand natural shocks"? How do we know it's a *thousand* natural shocks? It could be two thousand or maybe even as little as a hundred. You got research to back you up on this?

SHAKE: No, I just kind of threw it in. I . . .

SUPE: And this other thing, "to die: to sleep;". Make up your mind, Will, what do you want to do, die or sleep?

SHAKE: Well, gee, the way I use them they mean the same thing. It's just . . .

SUPE: Well, if they mean the same thing, just use one of them.

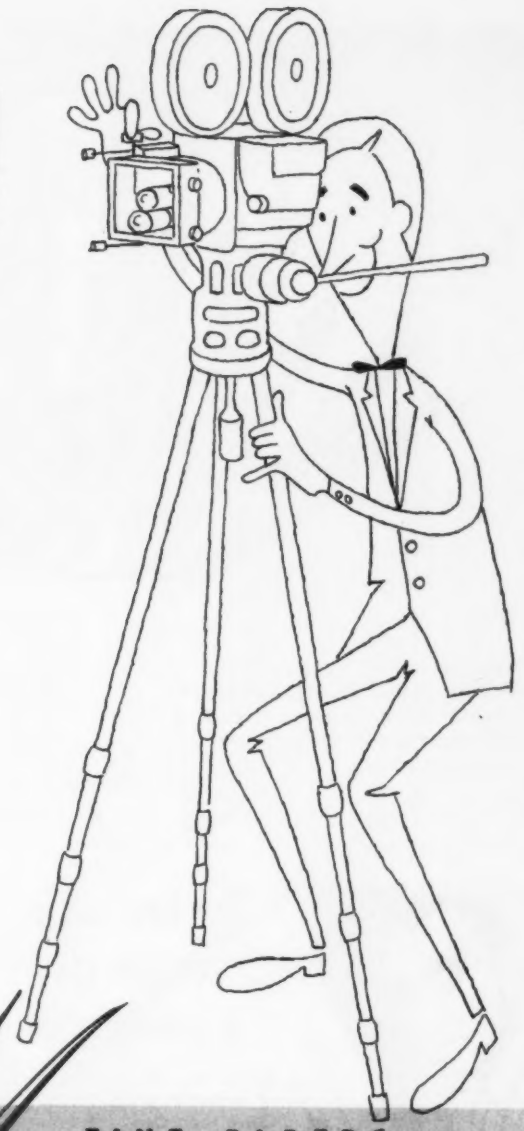
(continued on page 46)

PAPER

IS ALWAYS IN THE PUBLIC EYE...

BE SURE IT IS THE

RIGHT PAPER!



Whatever your paper problem may be, we can help you solve it. If you are in doubt... ask Marquardt — then you'll be sure! Remember when you deal with Marquardt you *always* get...

SERVICE • SELECTION • QUALITY

THE KEYSTONE TO FINE PRINTING
MARQUARDT PAPERS

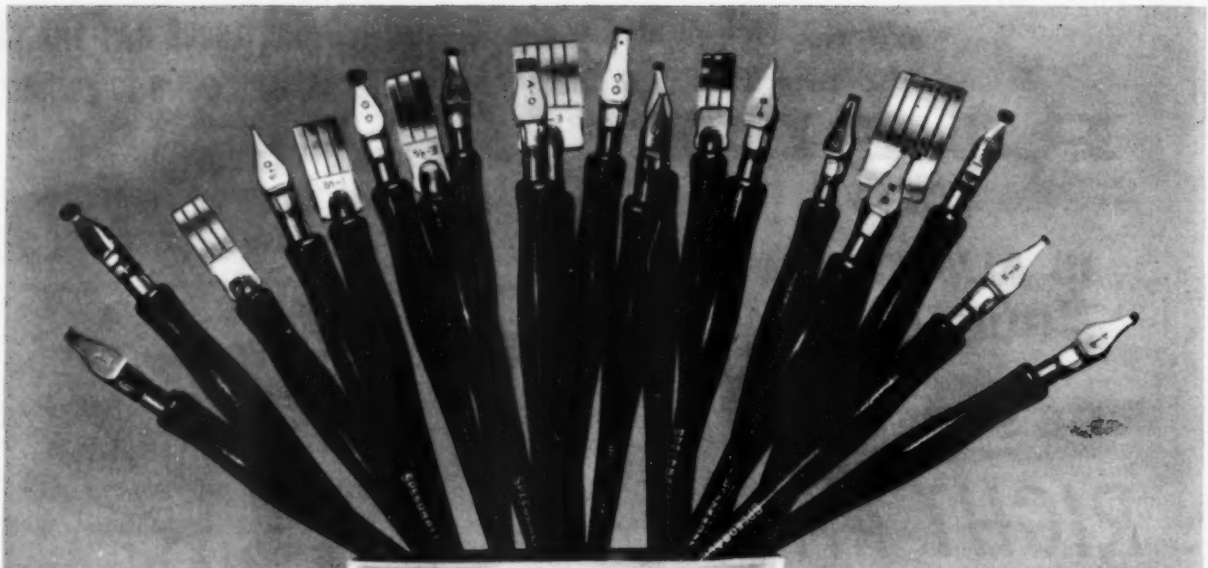
FINE PAPERS

Marquardt & COMPANY INC.

155 SPRING STREET • NEW YORK 12, N. Y.
Tel. CAnal 6-4563

DISTRIBUTORS OF STANDARD BRANDS FROM THE FOLLOWING MANUFACTURERS

Albermarle Paper Mfg. Co.
American Writing Paper Corp.
Appleton Coated Paper Co.
Beckett Paper Company
Brightwater Paper Company
Brown-Bridge Mills, Inc.
Martin Cantine Company
Chemical Paper Mfg. Co.
Chillicothe Paper Company
Consolidated Water Power and Paper Company
Curtis Paper Company
Dennison Manufacturing Co.
Ditto, Inc.
Esleeck Manufacturing Co.
Falulah Paper Company
Fletcher Paper Company
Hamilton Paper Company
International Paper Company
George LaMonte & Son
Mead Papers, Inc.
Mohawk Paper Company
Munising Paper Company
Neenah Paper Company
Nekoosa-Edwards Paper Co.
Old Colony Envelope Co.
Port Huron Sulphite and Paper Co.
Rising Paper Company
Riegel Paper Company
Sorg Paper Company
Strathmore Paper Co.
Tileston and Hollingsworth Co.
U. S. Envelope Company
Valley Paper Company
S. W. Warren Company
Wheelwright Papers, Inc.



SWEET SMELL OF SUCCESS

ARTISTS, take a whiff . . . by using any one or all of the 36 professional SPEEDBALL points . . . plus 4 steel brushes for large size lettering. Five styles provide any lettering combination . . . allow you to produce drawings with feeling and finish that earn immediate approval. Comprehensive lettering charts on request for only eight cents in stamps.

"SPEEDBALL"

C. HOWARD HUNT PEN COMPANY, CAMDEN 1, N. J.



Albert Dorne

The best advice you can give a young artist

YOU can help promising young members of your art staff advance their development several years—make them more valuable to you almost at once—simply by suggesting they mail the coupon below. In fact, more than one out of five Famous Artists Schools students were working artists before they enrolled—many of them recommended to us by leading art executives. Why not suggest, today, to one of your talented hopefuls that he send for the free information offered below?

Norman Rockwell
Jon Whitcomb
Stevan Dohanos
Harold Von Schmidt
Peter Helck
Fred Ludekens
Al Parker
Ben Stahl
Robert Fawcett
Austin Briggs
Dong Kingman
Albert Dorne

FAMOUS ARTISTS SCHOOLS
Studio 374, Westport, Conn.

Send me, without obligation, information about the courses you offer.

Mr.
Mrs. ..... Age .....
Miss
Address .....

City ..... Zone .....

County ..... State .....

Winsor & Newton's Series 7 "Albata",



the world's finest water color brushes,



are the choice of exacting artists



because they are painstakingly made



from finest pure red sable hair.



Available in sizes 000 through 14.

the world-wide standard of IMPORTED quality that all can afford

Winsor + Newton INC.
902 BROADWAY,
N. Y. 10, N. Y.

Canadian Agents: THE HUGHES OWENS CO., LTD. Head office, MONTREAL
Californian Distributors: THE SCHWABACHER-FREY CO., SAN FRANCISCO

For holding layouts, here's a trick:
This tape sticks tight... and strips off slick!



REG. U. S. PAT. OFF.

SCOTCH BRAND
No. 230 Drafting Tape

"SCOTCH" IS A REGISTERED TRADEMARK FOR PRESSURE-SENSITIVE ADHESIVE TAPES OF 3M CO., ST. PAUL 6, MINN. EXPORT: 99 PARK AVE. NEW YORK 16, CANADA: LONDON, ONTARIO.

MINNESOTA MINING AND MANUFACTURING COMPANY

3M COMPANY

...WHERE RESEARCH IS THE KEY TO TOMORROW

Holds sheets smooth and taut, won't snag your "T" square or triangle, leaves no tack holes. Mounts flaps, overlays neatly. Handy bracket dispenser mounts anywhere. Write Dept. XU-69, 3M Company, St. Paul 6, Minn., for free booklet about "SCOTCH" BRAND tapes and dispensers for every studio or office need.

RAPID FILM LETTERING

RAPID TYPOGRAPHY

RAPIDSTATS

RAPIDFLEXING

ALL FROM 1 SOURCE UNDER 1 ROOF

ON 1 ORDER IN 1 DELIVERY

check list ✓

FOR

ART DIRECTORS

PRODUCTION MEN

ADVERTISING MANAGERS

✓ "One-Shot" Rapidstats, negative or positive, in line or half-tone, glossy or matte, size up to 16" x 20". Enlargements up to 350% in one shot. Delivered with your proofs at 9 A.M.

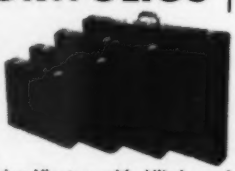
THIS TELEPHONE NUMBER WILL GET IMMEDIATE ATTENTION... DAY OR NIGHT

MURRAY HILL 8-2445

RAPID TYPOGRAPHERS INC.

305 EAST 46th STREET, NEW YORK 17

ART PORTFOLIOS



Attache type (illustrated) made of leather-like grained fibre — RIGID. ALSO complete line of zippered Portfolios & Presentation Cases with multi-ring & acetate pockets. Made of long wearing Vinatex, with Allied exclusive Bend Protector.

AT YOUR DEALER OR WRITE FOR FREE CATALOG and PRICES.

ALLIED BRIEF CASE CO., INC., Dept. D6 186 Fifth Ave. N. Y. 10, N. Y.



R. J. DAVIDSON • PR 5-4050

rounded corner

(continued)

Now, that makes sense, doesn't it, boy? And this other thing, here. "Consummation". We can't get sexy here, Will. Now, I've got nothing against sex. (CHUCKLES) I think it's swell. But there're families going to see this thing.

SHAKE: Well, it's not...

SUPE: (PUTTING PENCIL TO PAPER AND CROSSING OUT WITH HEALTHY STROKES). Why don't we just take that whole thing out and just say, "To die would be fine". Or rather, "Wonderful". "To die would be wonderful". (WRITES IT IN) How's that?

SHAKE: (WITH A TEAR IN HIS VOICE) Wonderful.

SUPE: (HANDS PAPER BACK TO SHAKESPEARE) Well, I don't think we have to go into this any further. I think you can make the rest of the changes yourself. Tone it down, Will. Put it in simple English. Things like, well "the undiscovered country from whose bourn no traveller returns", nobody's going to get them. *I* get them, but nobody else is going to. I know you refer to the New World, to America in that line, but those groundlings aren't going to. They like things simple, one-syllable words. Give 'em one-syllable words, Will. Write so people know right away what you're drivin' at. (STANDS AND PATS SHAKESPEARE ON THE SHOULDER) Write so the old lady in Sussex can get your whole message in the first line. (CHUCKLES) "Thus the native hue of resolution is sicklied o'er with the pale cast of thought". You young guys. When'll you learn? (SHAKESPEARE PICKS UP HIS COPY AND STARTS FOR THE DOOR. SUPERVISOR CALLS AFTER HIM.)

SUPE: Say, Will, have you got a snappy title for this thing?

SHAKE: Well, I thought I'd just call it "Hamlet's Soliloquy".

SUPE: Naw, that doesn't do it, Will. How about "Some Wise Words From A Wily Dane"?

SHAKE: Well, that doesn't really...

SUPE: Well, you do forty or fifty alternate titles so we'll have some to pick from. But I think we'll probably use "Some Wise

(continued on page 118)

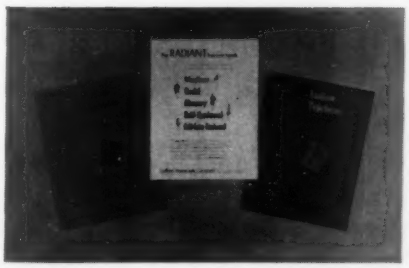


Brightype®

new conversion process

The Ludlow Typograph Company introduces the "Brightype" method of converting letterpress printing material into photographic images for use in offset lithography, rotogravure or other printing processes. Existing typesetting facilities are utilized all the way to photographing the job on film or paper. Printing forms may be any combination of type, line cuts, halftones, electros or stereos.

Brightype uses a special fixed-focus camera with movable frontal lighting, and auxiliary equipment for form preparation and photographic processing. Automatic exposure control and time-and-temperature-controlled developing assure uniform results.

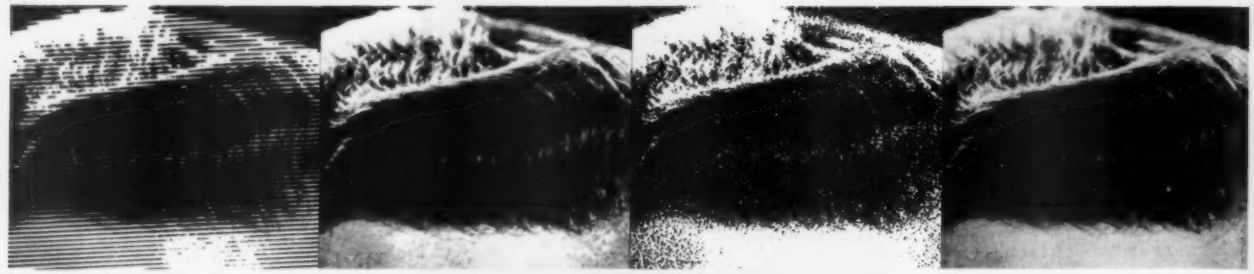


Send for new Brightype folder

Read about the remarkable possibilities of this new conversion process. Write for your free copy today

Brightype products are right or wrong reading film positives, paper positives or film negatives

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14, Ill.



PHOTOMECHANICAL VARIATIONS BY **EDSTAN** 75 WEST 45 CIRCLE 5-6781-2 N. Y.

line screen | posterized | mezzotint | original



Dr. PH. Martin's
New Improved
BLEED-PROOF WHITE

A Bleed-Proof opaque white water color, formulated to stay white when applied over Dye and Designer colors . . .
.75 Ea. $7.50 Doz.





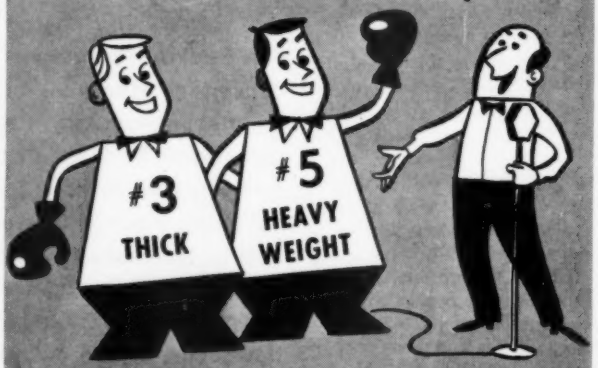
FLEX-OPAQUE

Medium for poster colors on Acetate and other slick surfaces. Add FLEX-OPAQUE to color to:— STOP CRAWLING and CHIPPING.
$1.00 Ea. $10.00 Doz.



H. T. Herbert Co.
10-63 JACKSON AVE. LONG ISLAND CITY 1, N. Y.
Reviewed 9-7506

Meet two 100% Champions



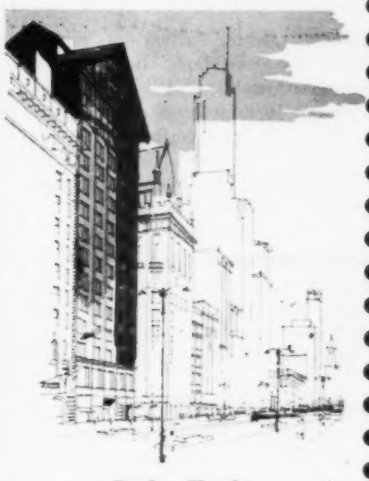
100% RAG CONTENT
HI-ART ILLUSTRATION BOARD

Here's top quality for water color, wash, charcoal and crayon. Each Hi-Art board meets rigid quality specifications. In choosing art materials start with the best board you can buy—
START WITH HI-ART!

Write us for Free Sample Folder—Then See Your Art Materials Dealer
NATIONAL CARD, MAT and BOARD CO.
4324 Carroll Avenue, Chicago 24, Illinois
11422 South Broadway, Los Angeles 61, California
In Canada: Caird & Paper Works, Ltd., Peterborough, Ont.



Jack Smith



Parker Heath



Pat Rosado



Jim Curran



Roy Andersen



Pat Donovan



John Kolleng

O'GRADY
PAYNE INC.
360 North Michigan, Chicago, Ill.
RAndolph 6-9833



Shirley Krimsin

the best friend your eyes and ideas ever had

amplex

TROMBOLITE



the dramatically new Multi-Purpose Lamp that balances Incandescent and Fluorescent Light Sources!

Trombolite solves your most demanding lighting problem—how to get the right kind of light to your drawing board or easel! The exclusive blending of incandescent and fluorescent light sources—used singly or in combination — produces more light ... better light ... for all your artwork needs! Trombolite's "Glide-Action" arm extends, stays put, tilts or rotates to any angle! Its multi-position reflector head puts light where it's wanted ... directly on your working area. In Executive Grey, Sahara Tan, Tropic Green and Decorator Blue ... with choice of mounting bases. Illustrated draftsman's model FSD-200-TDM, list price, less lamps: $26.95.

Please send me full information on Amplex Trombolite.

Name_____

Address_____

City_____ Zone____ State____

AL-106

AMPLEX CORPORATION

Dept. AD, Glen Cove Road, Carle Place, L. I., N. Y.

what's new

ADJUSTABLE LAMPS: Variety of models available in Luxo lamp line, said to have easy adjustability of light intensity, positioning. Incandescents don't require more than 60 watt bulb, fluorescents take two 15 watt standard T8 tubes. Catalogs, photographs from Luxo Lamp Corp., Dock St., Port Chester, N. Y.

LETTERHEAD PORTFOLIO: Samples of litho, letterpress, engraved and embossed letterheads on cotton fiber papers. Letterhead Design Portfolio, Parsons Paper Co., Holyoke, Mass.

FLUORESCENT, INCANDESCENT COMBINED is the Trombolite. Reflector contains a 60-watt incandescent bulb encircled by a 22-watt fluorescent tube. Multiple switching permits separate or combined use. Available in desk, pedestal, wall bracket, clamp-on, draftsman, screw-down models. Amplex Corp., 214 Glen Cove Rd., Carle Place, L. I.

SPRAY-ON ADHESIVE: Quik Stick is a pressure sensitive adhesive in a spray can, is colorless, odorless, nontoxic. Used for any smooth surface. From dealers or Hudson Photographic Industries, Inc., Croton-on-Hudson, N. Y.

WATER FILLED PEN: A concentrated dry ink cartridge in Aqua-Pen allows it to write with ink though filled with water. Illustrated literature from Universal Fountain Pen & Pencil Co., Inc., Dept. 204, 808 Driggs Ave., Brooklyn 11.

MOVIE SOUND EDITING UNIT: The McMurry Magnetic Reader Model 58 separates picture editing equipment from sound editing equipment, allowing the addition of completely synchronized sound locked in frame by frame to existing or new movie film. Brochure from McMurry Audio Electronics, Inc., 9740 Washington Blvd., Culver City, Calif.

QUANTITY PAPER CUTTER: Up to 50 sheets of paper can be cut at once by Kutrimmer, combination paper cutter and trimmer. Features include: Hand clamp to insure precision cutting of novelty stocks. Measuring device for multiple cuts. Front gauge with paper support for cutting of single sheets. Literature from Michael Lith Sales Corp., 143 W. 45 St., NYC 36. Also from Michael: the Triumph, manual paper cutter which comes in 14 or 18 inches, has a front wheel calibrated to 1/32 of an inch for precision cutting.

(continued on page 54)



ERASES DRAWING ERRORS BEST

NEW WAY ERASER

Gentle erasures that never scratch or damage drawings. Ideal for pinpoint erasing. Preferred by professional people everywhere.

At better stationers and artists' material stores.

WRITE FOR SAMPLE, NAMING THIS PUBLICATION

blaisdell NEW WAY ERASER 536-T

blaisdell

PENCIL COMPANY

BETHAYRES, PA.

Frank Wagner was born in 1931 in Long Island, New York and grew up there. He acquired his art education at: The Norton Art School, West Palm Beach, Florida; The Pennsylvania Academy of Fine Arts, Pratt Institute in New York and the Opleiding tot Tekenlararen in Amsterdam, Holland. He is a musician of no minor accomplishments, having played with a symphony orchestra in the East. Frank likes sports: tennis and boating, and on occasion he plays the trumpet or the guitar for his own amusement and for the entertainment of his friends.



FRANK WAGNER . . .

bound for the heights!

Although Frank Wagner came from New York only a year ago, he has already become one of our illustrators most in demand.

When you know him and his work the reason for his success is obvious. He is consistent . . . consistently outstanding. Clients regularly express delight at his ability to handle any illustrative problem.

His line work has a unique quality and a sensitivity possessed by only the very few. His paintings are executed in an exciting technique and with a highly sophisticated color sense.

We are, indeed, extremely proud to represent Frank Wagner. It is an interesting personal experience to watch him carve out a career in Detroit. Those of us who know him well are pleased with his present success and are confident of his brilliant future.

McNAMARA BROTHERS, INC.
38th Floor, Penobscot Building
Detroit 26, Mich. • WOodward 1-9190

For greater creative impact . . . Illustration!



SHIVA CASEIN COLORS

THE MOST VERSATILE ARTIST MEDIA OF THE CENTURY

For unsurpassed brilliance, permanence, the most versatile performance ever, ask for Shiva Casein Colors in tubes. These are the original Casein Colors formulated and perfected by Ramon Shiva. They are compounded under rigid standards, and are permanent to light, gases, alkalies and acids. They are water soluble, but become insoluble with time. Use as gouache, tempera, transparent water color, fresco secco. Apply on canvas, board, wood, gesso, paper, cement, plaster, wet or dry lime walls, glass. Introductory set of 12 ½" x 4" tubes available at your dealer's now—$3.95



COLOR CARDS *Now Available*

Ask your dealer for this handsome brochure (12 x 27) which includes all 34 Casein Colors, their tints, plus 5 grays, 2 blacks, non-yellowing whites, and Technical Data on various painting techniques.

SHIVA ARTIST'S COLORS / 433 W. GOETHE, CHICAGO 10, ILL.
LABORATORY / SANTA FE, NEW MEXICO.

smooth



#172

Smoothness that wins the top honors!

Leading artists everywhere are hailing BAINBRIDGE #172 ILLUSTRATION as the finest surface board on the market. Especially effective for pen-and-ink and watercolor. Try it today!

Approved for use with Fluorographic Process.

BAINBRIDGE

Since 1868 famous for high quality

At all art supply stores in most popular sizes

• Illustration Boards • Drawing Boards • Mounting Boards • Show Card Board • Mat Boards

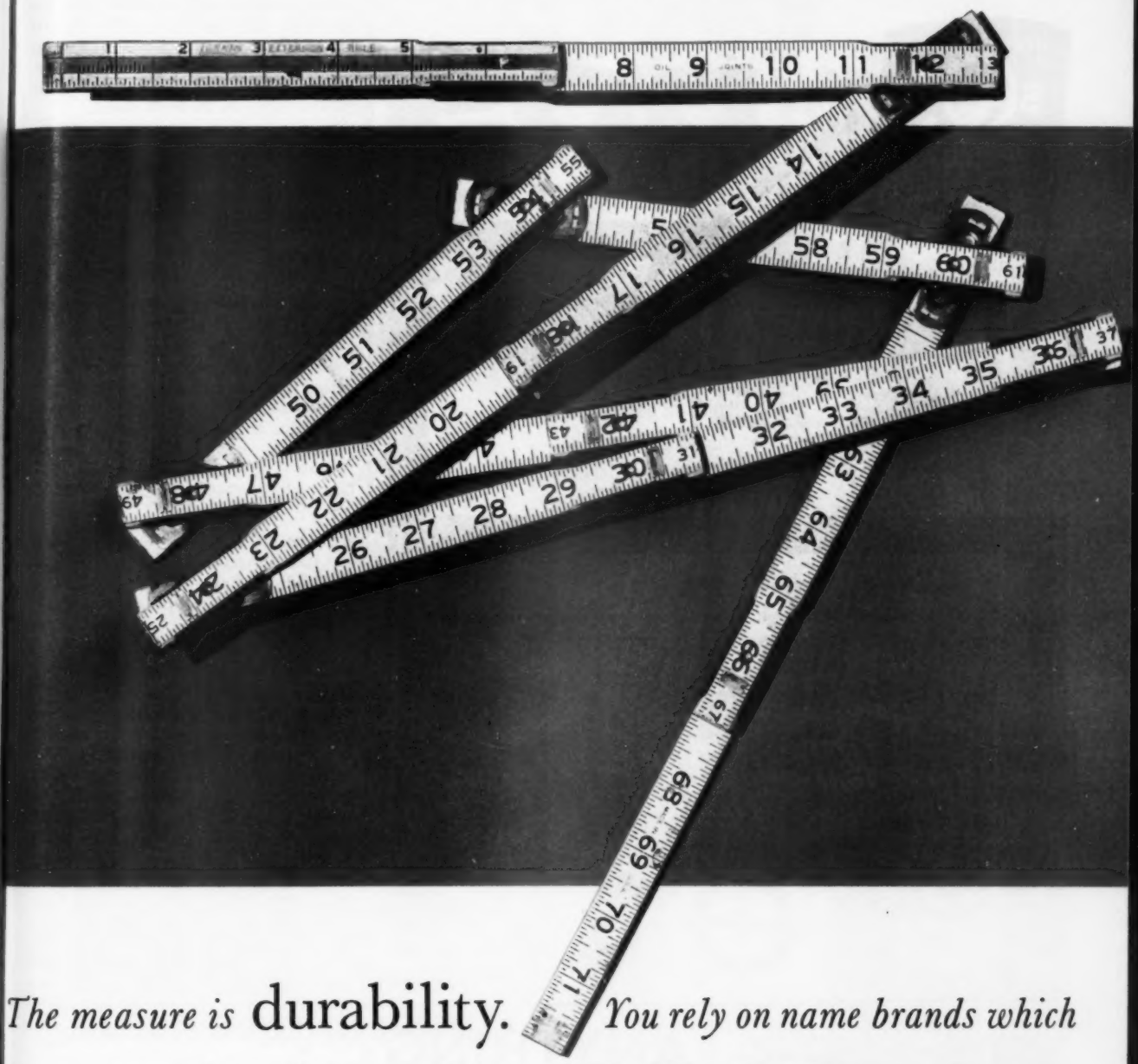
CHARLES T. BAINBRIDGE'S SONS
12 Cumberland St., Brooklyn 5, N. Y.

SUPERIOR REPROS BEAR THE NAME
SUPERIOR REPROS BEAR THE NAME
SUPERIOR REPROS BEAR THE NAME
SUPERIOR REPROS BEAR THE NAME
SUPERIOR REPROS BEAR THE NAME
SUPERIOR REPROS BEAR THE NAME
SUPERIOR REPROS BEAR THE NAME
SUPERIOR REPROS BEAR THE NAME
SUPERIOR REPROS BEAR THE NAME
SUPERIOR REPROS BEAR THE NAME
SUPERIOR REPROS BEAR THE NAME
SUPERIOR REPROS BEAR THE NAME

"lexi-craft"

CREATIVE TYPOGRAPHERS / CREATIVITY
111 EIGHTH AVENUE / 111 EIGHTH AVENUE
NEW YORK 11, N. Y. WA 4-5069 / NEW YORK

How do you measure reliability, quality, capability?



The measure is durability. *You rely on name brands which have proven themselves over the years. The Whitaker Guernsey Group has built confidence by consistently meeting the demands of an exacting and exciting industry. We shall continue to do so in our new home at 250 east Illinois street, Chicago 11.* WHitehall 4-6809

for the best

otc *and* pos



An example of counter intelligence

- smallest counter space
- graphic message
- holds 12 packages
- inexpensive enough to serve as a shipper

From start to finish a complete art service, specializing in sales-promotion design. May we show you our samples?

CI 6-3968

STOESSEL STUDIOS

21 WEST 45th STREET, NEW YORK 36, N. Y.

NASA MEMBER



Sole Distributors:
USA: JOHN HENSCHEL & CO., INC., New York
Canada: Heinz Jordan & Co., Ltd., Toronto, Ontario

ANYTHING

The post office will deliver
we will mail
MAGAZINES, CATALOGUES
BOOKS, BROCHURES
DIRECT MAIL CAMPAIGNS

MAILERS, INC.

406 West 31st Street
N.Y.C. · BRyant 9-2775

what's new

(continued)

42 NEW HANDLETTERED ALPHABETS: Bulletin 42, from AD-letter Co., 7466 Beverly Blvd., LA 36, shows 42 new alphablets in various weights of modified Egyptian, Roman, sans serif, script and calligraphic faces. In 24 to 84 point.

HOW TO USE PRINTING ON CORRUGATED is title of booklet from Little Packaging Library, free from Hinde & Dauch, Sandusky, O. Explains and illustrates printing with flexible plates, coloring lining, embossing.

FLEXIBLE PERMANENT CHART: Execu-flex Chart, a walnut panel set off against black lacquer base, is a permanent installation 28x40 inches, yet allows updating changes, easily applied in graphs, curves, bars, or organization. Permanent grid helps alignment, plotting. Pressure sensitive letters, number and materials. Brochure from The Chartmakers, Inc., Dept. 14, 480 Lexington Ave., NYC 17.

PRECISION SHARPENER: Dux is an imported adjustable precision sharpener for pencils and crayons, is made of molded plastic, has large spillproof shavings receptacle. At dealers.

ADJUSTABLE TEMPLATE SCRIBER: The Leroy Heights and Slant Control Scriber can be adjusted to form template characters of varying heights and slant angles without changing character width. Takes pens from –0000 to –8. Can be used with Leroy Lettering Templates up to size –500 C. Details from Keuffel & Esser Co., Adams & 3rd Sts., Hoboken, N. J. Four new lettering aids in the Leroy line are the Miscellaneous Template family, the fifth is in the Standard Template group. The new templates are Spartan Medium, Shadow, Isometric, Electronic Tube Symbol, and Standard Lettering Template, a 9½ inch long plate that forms .05-inch capitals in vertical or slanting style.

MAT CUTTER FOR STRAIGHT OR BEVEL edges is the Dexter Mat Cutter from Russell Harrington Cutlery Co., Southbridge, Mass. Blade adjusts to any angle or depth. Chrome plated. Five blades come with each cutter.

NEWSPAPER BODY TYPES: Specimens of body types available from Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, are in folder, Linotype Newspaper Body Faces, 7½ through 9 point.

(continued on page 63)

For the finest in photoprocess lettering

THE HEADLINERS INC

NEW YORK
CHICAGO
ATLANTA
CLEVELAND
TORONTO



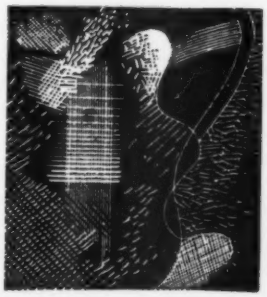
For a close-up look at this talent in action, write or phone for your Headliners' catalog.

ALL STYLES $3.00 PER WORD

The fastest-growing quality-lettering service in the country!

44 WEST 44TH ST
NEW YORK 36

Morilla



wins the thanks of American artists for importing famous Essdee scratch board. Try it yourself — see why its versatility, ease of use and gratifying results have won nation-wide acclaim!

ESSDEE

British

SCRATCH BOARD

The most delicate lines can be scratched without chipping. Perfected surface offers an infinite variety of treatments.

and it is inexpensive!

Sheets 11x14" White or Black

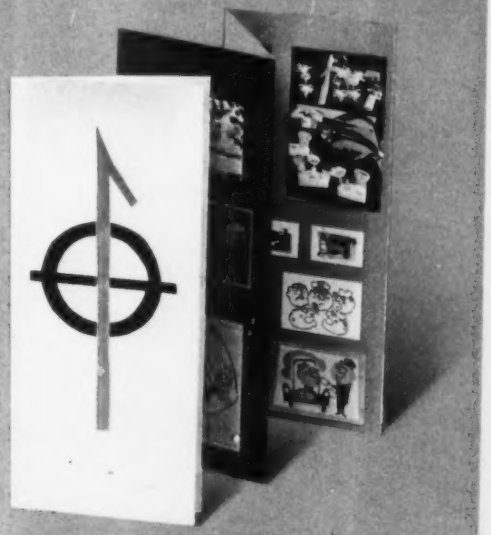
Sheets 19x25" White or Black

Smooth or Stippled Surfaces

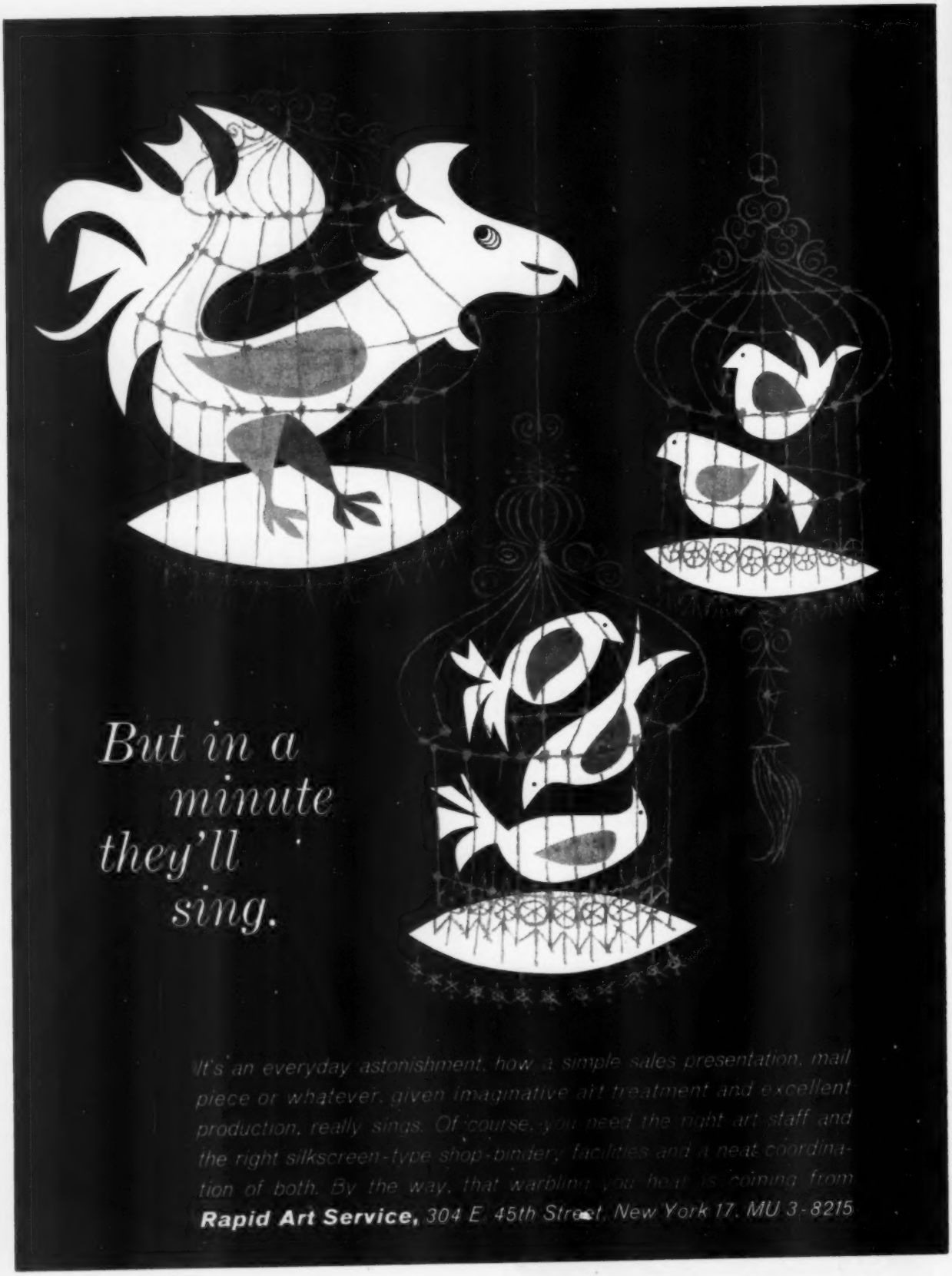
Ask your dealer about Morilla's "ESSDEE" but accept no substitutes.

Samples and folder on request.

The MORILLA Company
330 E. 23rd St., New York 10, N. Y.
425 S. Wabash Ave., Chicago 5, Ill.
706 So. Magnolia, Los Angeles 5, Cal.

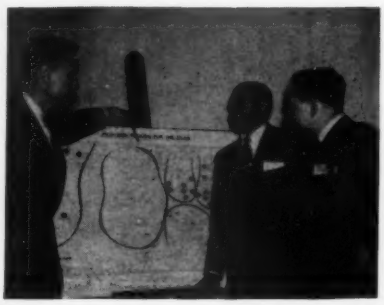


Just printed . . .
our new brochure, send for your copy.
Charles W. North Studios Inc.
381 Fourth Ave., New York 16, N. Y.
MUrray Hill 6-5740


But in a minute they'll sing.
It's an everyday astonishment, how a simple sales presentation, mail piece or whatever, given imaginative art treatment and excellent production, really sings. Of course, you need the right art staff and the right silkscreen-type shop-bindery facilities and a neat coordination of both. By the way, that warbling you hear is coming from
Rapid Art Service, 304 E. 45th Street, New York 17. MU 3-8215

NSAD NEWS

ART DIRECTION



Lougee heads NSAD; regionalization studied Arthur T. Lougee, (Ford Times) is 1959 president of the National Society of Art Directors. Also elected at recent annual meeting were the following officers Fred Cole, San Francisco, first vp, and Oren S. Frost, Miami, second vp. New York's Robert West continues as secretary-treasurer with Edward Wade as asst. secretary and Hoyt Howard as asst. treasurer.

Feature discussion at the national session concerned the pros and cons of a plan to regionalize organization and activities of the NSAD. A specific plan, proposed by the outgoing administration headed by James Sherman, Chicago, divides the NSAD into five regions: Pacific, Plains, Lakes, Dixie and Atlantic areas. The plan proposed annual regional meetings to further explore how the clubs might best work together on problems of common concern.

No decision was made regarding the plan. It will be studied by member clubs during the coming year and next year a full day meeting, allowing more time to reach a decision regarding it, will be held.

Shown above, examining map of the proposed regional plan, are NSAD head Arthur Lougee and representatives of the two newest NSAD affiliates. Center is Robert Lindborg, president of Art Directors Association of Iowa and at right Hal Kinder, second vp, Art Directors Club of Toledo.

Rochester show awards June 4

The Rochester AD show originally scheduled for April 3-26 has been changed to June. Awards dinner date is June 4. Show runs for two weeks at Rochester Memorial Art Gallery.



Chicago's officers Leonard Rubenstein (seated center), executive AD, Clinton E. Frank, has been named 1959 president of the AD club of Chicago. Director Robert Patterson, of McCann-Erickson, is seated left, and at far right, treasurer Jules Beskin, FC&B. In the back, directors Bill Silet of JWT and Kenneth Boehnert of Grant Advertising. Officers missing from this group shot are vp Sam Fink of Y&R and secretary Ralph Eckerstrom of Container Corp., directors Lee King of Edward H. Weiss and Dean Straka of N. W. Ayer.

Minn.-St. Paul club hears how to avoid creative restriction

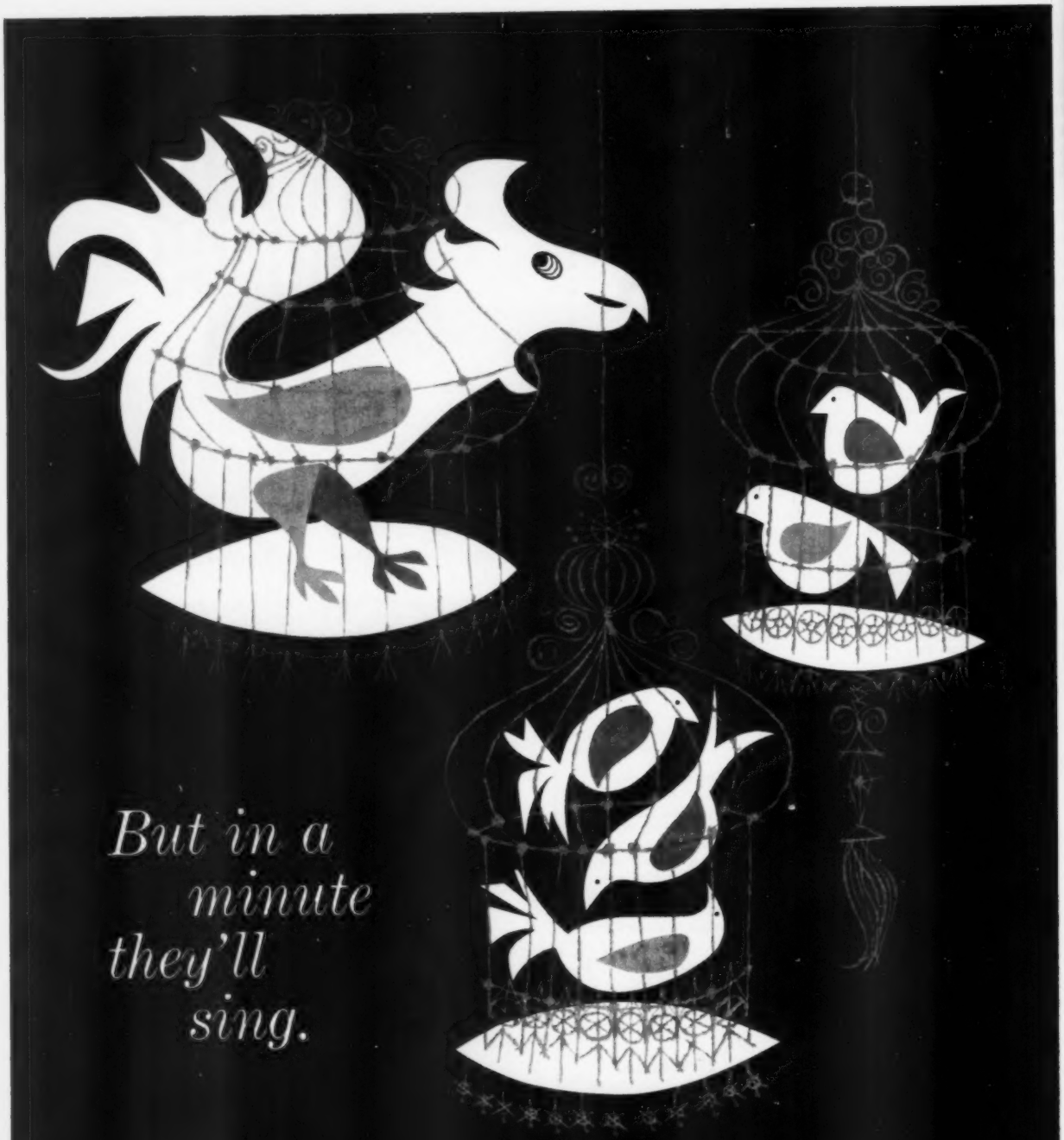
Ken Saco, AD Art Direction magazine, told recent Twin Cities club meeting that the AD who cannot sell good art to his clients is no better than the salesman with a good product who cannot clinch his sales. Saco's advice: "First goal to be won is successful avoidance of premature decisions by client, AE, or copywriter that will tend to restrict imaginative solution. Too often agency people try to set up a pretested format at the first meeting. When they do this they defeat their own purpose – they limit the artist to equally pretested solutions."

Denver's 59-60 officers

President, Norm Burton of Burton Assoc.; vp, Hal Smith of Rippey, Henderson & Buchnum; vp, Ivan Goldstein of Advertising Display Co.; secretary, Lee Branscome of Lee Branscome Studios; treasurer, Bob Hensley of Hensley Advertising Art. Directors are headed by chairman Gene Kramer of Bradley Lane Advertising, include Bill Moomey of Adolph Coors Co., Felix Pfaeffle of Rogers Publ. Co., Ray Schmidt of Hoflund-Schmidt, and Betty Edler of Condit Advertising Art.

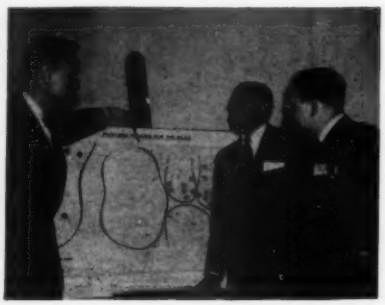
A recent meeting featured a presentation of tv advertising created by Pantomime Pictures of Los Angeles.

(continued on page 62)


But in a minute they'll sing.
It's an everyday astonishment, how a simple sales presentation, mail piece or whatever, given imaginative art treatment and excellent production, really sings. Of course, you need the right art staff and the right silkscreen-type shop-bindery facilities and a neat coordination of both. By the way, that warbling you hear is coming from
Rapid Art Service, 304 E. 45th Street, New York 17, MU 3-8215

NSAD NEWS

ART DIRECTION



Lougee heads NSAD; regionalization studied Arthur T. Lougee, (Ford Times) is 1959 president of the National Society of Art Directors. Also elected at recent annual meeting were the following officers Fred Cole, San Francisco, first vp, and Oren S. Frost, Miami, second vp. New York's Robert West continues as secretary-treasurer with Edward Wade as asst. secretary and Hoyt Howard as asst. treasurer.

Feature discussion at the national session concerned the pros and cons of a plan to regionalize organization and activities of the NSAD. A specific plan, proposed by the outgoing administration headed by James Sherman, Chicago, divides the NSAD into five regions: Pacific, Plains, Lakes, Dixie and Atlantic areas. The plan proposed annual regional meetings to further explore how the clubs might best work together on problems of common concern.

No decision was made regarding the plan. It will be studied by member clubs during the coming year and next year a full day meeting, allowing more time to reach a decision regarding it, will be held.

Shown above, examining map of the proposed regional plan, are NSAD head Arthur Lougee and representatives of the two newest NSAD affiliates. Center is Robert Lindborg, president of Art Directors Association of Iowa and at right Hal Kinder, second vp, Art Directors Club of Toledo.

Rochester show awards June 4

The Rochester AD show originally scheduled for April 3-26 has been changed to June. Awards dinner date is June 4. Show runs for two weeks at Rochester Memorial Art Gallery.



Chicago's officers Leonard Rubenstein (seated center), executive AD, Clinton E. Frank, has been named 1959 president of the AD club of Chicago. Director Robert Patterson, of McCann-Erickson, is seated left, and at far right, treasurer Jules Beskin, FC&B. In the back, directors Bill Silet of JWT and Kenneth Boehnert of Grant Advertising. Officers missing from this group shot are vp Sam Fink of Y&R and secretary Ralph Eckerstrom of Container Corp., directors Lee King of Edward H. Weiss and Dean Straka of N. W. Ayer.

Minn.-St. Paul club hears how to avoid creative restriction

Ken Saco, AD Art Direction magazine, told recent Twin Cities club meeting that the AD who cannot sell good art to his clients is no better than the salesman with a good product who cannot clinch his sales. Saco's advice: "First goal to be won is successful avoidance of premature decisions by client, AE, or copywriter that will tend to restrict imaginative solution. Too often agency people try to set up a pretested format at the first meeting. When they do this they defeat their own purpose – they limit the artist to equally pretested solutions."

Denver's 59-60 officers

President, Norm Burton of Burton Assoc.; vp, Hal Smith of Rippey, Henderson & Buchnum; vp, Ivan Goldstein of Advertising Display Co.; secretary, Lee Branscome of Lee Branscome Studios; treasurer, Bob Hensley of Hensley Advertising Art. Directors are headed by chairman Gene Kramer of Bradley Lane Advertising, include Bill Moomey of Adolph Coors Co., Felix Pfaeffle of Rogers Publ. Co., Ray Schmidt of Hoflund-Schmidt, and Betty Edler of Condit Advertising Art.

A recent meeting featured a presentation of tv advertising created by Pantomime Pictures of Los Angeles.

(continued on page 62)

DO YOU KNOW

the 6 reasons why

more Art Directors are calling

PHOTO-LIBRARY, INC.?

1/Immediate Service

2/Color Transparencies, Black & White Prints

3/Complete File, all subjects, top calibre

4/All photographs numbered and identified

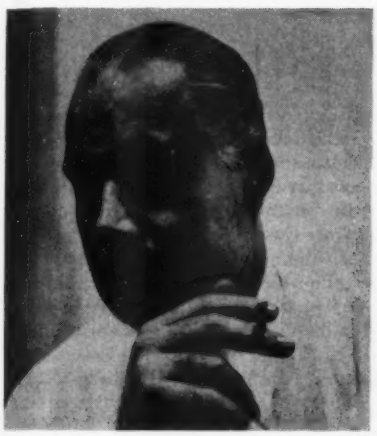
5/Model released for your legal protection

6/Rates according to use specified

We can help you—just phone TRafalgar 9-3999

PHOTO-LIBRARY, INC., ROY PINNEY, *Director*
149 EAST 69TH STREET
N. Y. C.

AD NEWS



Burtin appointed to Pratt faculty Named professor of design at Pratt Institute, designer Will Burtin will also become at the beginning of academic year 1959-60 chairman of the department of visual communication, formerly the department of advertising design. Burtin had taught ad design at Pratt from 1939-43. President of the Alliance Graphique Internationale, he is also a member of the NYAD club, TDC, and is on the executive committee of the International Design Conference.

Aspen theme—image in print and film

Saul Bass, design director Ralph Eckerstrom of Container Corp., and Prof. Thomas M. Folds, fine arts dept. director at Northwestern University, will moderate the June 21-27 International Design Conference in Aspen. Theme, Communication: The Image Speaks, will be developed in three cycles—the image evolves, the printed image, the film image.

In addition to panelists listed in May Art Direction, program chairman Morton Goldsholl announced the following would also participate: Lancelot Law White, science philosopher and author, from England; Lancelot Hogben, statistical scientist and author, from England; Dr. Roman Vishniac, scientific photographer, from the United States.



A new feeling for new shoe line Tightest crop, little sharp detail blended into fuzing into stark black does two things for AD Peter Palazzo's Henri Bendel shoe campaign. Provides (A) new mood in shoe advertising to introduce new shoe department, and (B) an "overall image in lieu of showing specific products. Asst. designer, Jay Kissinger. Photographer, Carl Fischer.

John E. Joyce

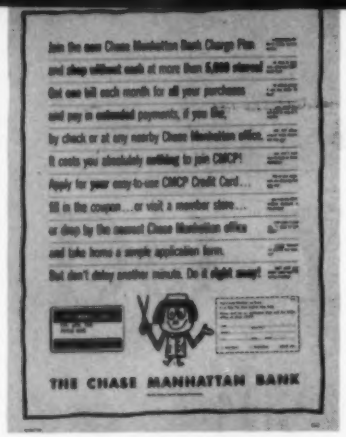
The president of John Joyce, Inc. died of a heart attack at 49. A specialist in color photography, he had been in the photographic field for 30 years. With Wesley Balz, he had produced for the Ladies Home Journal a series on regional houses. The series was later included in A Treasury of Early American Homes, published by Richard Pratt in 1949. John Joyce, Inc. will continue at 480 Lexington Ave.



Uptegrove named Reach McClinton senior vp Following the merger of H. B. Humphrey, Alley & Richards' New York office with Reach, McClinton & Co., Deane Uptegrove was made a senior vp and chairman of the creative review board. Uptegrove, with HA&R for 28 years, was its president before the merger. A founder of NSAD, he served two terms as president of the New York club and has been a member of the advisory committee for many years. He is chairman of the 4As' committee on art and photography and is a member of Society of Illustrators.



Design for billboard uses 24-sheet mechanics Each of the 10 composite sheets making up this board is of a different color, for a unique design fitted to this medium. AD/artist Gordon A. Schwartz, W. B. Doner, Baltimore. For WBAL radio/tv.











All type ads jar the big picture A sudden outburst of all-type ads for unrelated products and services, run in newspapers, class and mass magazines, has the trade buzzing with our eternal poser, "Is a trend in the making?" While too soon to say yes, it doesn't seem that the increasing competition for sales dollars—a prime factor for the ads—will be decreasing in the months ahead.

For years now, the big picture has been expanding, the copy fading. Recently, insertions have become almost entirely illustrative. Now, from the successes claimed for the all-type ads, it would appear that consumers actually want to know about the things they're expected to shell out their dollars for.

Credit for the new kick probably will go to the Irish whiskey merchants who've been dispensing a heartwarming blarney in a New Yorker series. Then came a Chrysler Corp. type ad for Dodge. More recent type ads:

A newspaper ad for Chase Manhattan's new CMCP plan. AD Howard Wilcox, Cunningham & Walsh, used his bright and warming cartoon and heavy outline theme, developed for car cards, to hold William Gale's copy. AD Wilcox broke sentences' main and secondary points apart, tucking minor ones into smaller type at right, allowing major copy to read big and consecutively. Rules tie the double-play copy. News Gothic Cond. with Franklin Gothic Ext. Cond.

Printer's Ink reported that in a reader response test taken in the NY Daily News, this ad pulled less than half as many coupon returns than another CMCP ad which had a photo of outstretched hand with charge plate closeup, placed across top ⅓ of page.

The New Yorker ad for Johnston & Murphy shoes is the first double spread in a series which continues with 1-page full color bleeds—illustration. AD William Goldberg, Rockmore Co., played both sides of the type and/or illustration question with Saul Leiter's photograph, Harry Pesin's copy. All-type page was needed, said Pesin, to dramatically, convincingly justify product's $50 price tag. Listing 77 hand operations is a lot more believable than merely stating, "there are 77 hand operations," and letting it go at that.

DDB news ad for Utica Club beer was conceived when Bill Bernbach, AD William Taubin and copywriter David Reider were up in Utica talking to client Walter J. Matt. Pictures from Matt's file and a story built on the conversation add up to a type (Caslon) page broken by old-time pix which reinforce nostalgic copy. Product shot, by Wingate Paine.

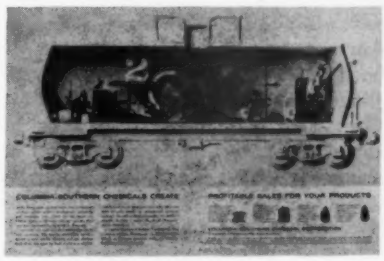
American Chemical Society went all the way with all-type editorial in the Times. J. M. Hickerson's creative group came up with tough lead, authority (the foreword by ACS' director of publications), and combined teaching-selling copy in unabashed, overwhelming dose. Albert Schilling, type specialist at Advertising Agency Service Co., designed the page, chose Goudy Oldstyle. Do buyers read? Hickerson president Richard Kerr reports ". . . response . . . greater than anything previously run by this client."



Nonpro models again—for tour de force Problem: To show variety of styles in one line, to appeal to women from 16-60. AD William Goldberg, Rockmore, used Dick Heiman's warm, believable photograph of 20 women — only one or two of whom are professional models. It took three days of casting to assemble the women for this 4 color double spread which ran NY Times. The "models" include actresses, and acquaintances of ad's producers. Family photo touch lent by presence of two children is authentic — the little boy is a son of one of the women, and the baby sits on his mother's lap. AD Goldberg chose Bauer Bodoni Bold type, played with the S on Swirl for emphasis and logolike look. Copy by Dorothy Smith. Harry Pesin, creative director.



Straight story For this "authentic" shot, BBDO AD Victor Capellupo, photographer Jon Abbot and models had to be at NYTimes city room at 3:45 a.m., be through before 10. Abbot needed the most strobe he's ever used to get this effect. Background figures are really Times employes. But the foreground three are tv actor John McLean (seated), Lynn Delbridge, Chuck Shrader. Some 40 models were screened before these three were chosen to fit the Lucky series theme — "real" people smoking in natural smoking situations. Layouts in the campaign vary for freedom in using material to its own best advantage. Copywriter, John Bergin. Typefaces, Standard and photographic lettering.



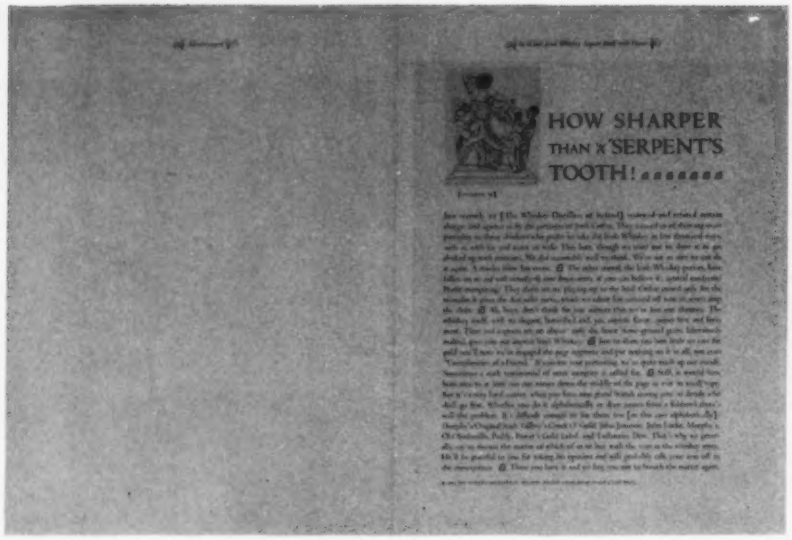
The whole story in a tankcar shell For trade books, this double spread 4 color ad by Arnold Varga, Ketchum, MacLeod & Grove's creative art supervisor, and photographer Lester Bookbinder, sets end use applications of client's product in mock-up railroad tank car. A 17-ft.-long shell of wood and paper was built in Bookbinder's studio, photographed, and the 22 items superimposed.



Of the product, by the product, for the product Face powder is the medium used by AD Ched Vuckovic, of Rockmore Co., to (1) illustrate that Charles of the Ritz powders are hand blended, and (2) create colorful, different ad for fashion magazines. Photographed by Don Briggs.



Stopper fashion ad with photo and screen For a new and different effect, Neiman-Marcus' b/w page in Vogue has Clifford Coffin's photograph of model Beverly Pascal with halftone values removed, then coarsely screened. ADs: Kay Kerr, vp and director of fashion promotion and national advertising, and Bernard T. Grant.



Type talks for Irish whiskey The New Yorker series for Whiskey Distillers of Ireland has built an entirely new image of Ireland. Instead of using the over-worked leprechaun-and-smiling-Irishman, Howard Gossage of San Francisco's Weiner & Gossage wanted to project his impression of the country—elegant Georgian architecture and an 18th century English look. Gossage wrote long copy, so image was developed by typography.

This double spread breaks the series layout continuity of 1-page nearly all type design, for emphatic contrast offered by blank page opposite the type page.

The series was created by author Gossage, designer Margot Larsen, ADs Robert B. Freeman and George Dippel of W&G, typographer Charles Laws of Chas. H. Falk. Margot Larsen remembered pages designed by Bill Farmer and printed by Robert Grabhorn using Bruce Rogers' Centaur, a refinement of his earlier Montaigne face. It was available in Monotype from MacKenzie & Harris, and so was Arrighi, an italic designed by Frederic Warde and chosen by Bruce Rogers as companion to Centaur.

Classic book margins were maintained by staying well within New Yorker plate size. Illustrations were borrowed from "Phiz" (H. K. Browne) pieces from an 1839 book published in Ireland, also from Hogarth, Bewick and others. Paragraph ornaments were manufactured by Laws.

Promotion built around the ads include reprints on deckle-edge textured antique stock, "Pride" and "Profit" badges (based on a copy theme) sent to readers on request. The badges have gone into a third printing—each printing being 10,000, the ads have received acclaim in England and this country, and Irish whiskey sales have gone up 25-50 percent all over the U. S.

News notes

Eastman Kodak puts on the market this month Kodak High Speed Ektachrome Film, said to be five times faster than previous products of the same type. Primarily for purposes requiring an ultra-sensitive emulsion, it is not recommended for use in nonadjustable cameras. Will come in 20-exposure magazines for 35mm cameras . . . *Post Office put off until July 1, 1961* its rule banning domestic mail less than 2¼ x 4". This freedom for first and third class mailers is temporary, however. Future PO automation will restrict novel sizes and shapes . . .

Students of Famous Artists Schools are eligible to enter a $5000 ad art competition cosponsored by Foote, Cone & Belding and FAS. First prizes of $300 each will be awarded in seven categories. Three top winners in each division will be invited to submit portfolios to FCB. Judges will be FCB president Fairfax M. Cone; Fred Ludekens, FCB senior vp in charge of creative services; Y&R's vp in charge of art Fred Sergenian; John H. Tinker, Jr., senior vp in charge of creative services at McCann-Erickson; JWT vp Arthur Blomquist . . .

Second National Jury Show of Chautauqua Exhibition of American Art, July 6-26, will award $2000 in prizes. Entries may be recent works in oil, watercolor, casein and pastel. But the first prize, $750, will be awarded to an oil. Jurors are William Thon, J. B. Neumann, and Sherman Emory Lee. Deadlines are June 19 for crated work, June 22 for uncrated. Details from Mrs. Ruth Skinner, Chautauqua Art Assn., Chautauqua, N. Y. . . .

Chartmakers offers a series of meetings to preview next fall's presentation trends. Subjects will cover how-to in planning and production, and case histories will be shown and discussed. Details from Marcia Weiss, YU 6-5900 . . . *Texas Technological College in Lubbock* conducted a long-distance—over 1000 miles—program for its student design group when William A. Dayton, Ford automobile stylist, was guest speaker. Design instructor Jim Howze set up a combination telephone and loud speaker device, thus saving travel expense, speaker's time, while keeping conference atmosphere. Howze suggests the method for other groups with small budgets.

(continued from page 57)

NSAD

10th Cleveland show available in film

A 16mm color sound motion picture of the 10th Cleveland AD club's show awards, narrated by AD Dan Gallagher of McCann-Erickson and produced by Jasper Wood and Denny Harris, is available from Cleveland Art Directors Club Secretariat, 428 Bulkley Bldg., 1501 Euclid Ave., Cleveland 15.



Varga named AD of Year—Pittsburgh's choice Arnold Varga, right, creative art supervisor at Ketchum, MacLeod & Grove, receives T-square award as AD of the Year from O. C. Jochumsen, president of the Pittsburgh club. Varga was Pittsburgh's nomination for

the NSAD honor. At the presentation luncheon guests included KMG president George Ketchum and Royal Daniel, Jr., executive director of the Pittsburgh Bicentennial Assn. Daniel presented the Bicentennial Medallion to Varga.



Marcelle Warren



Win Karn around Conference time

NYADC names new executive secretary Marcelle Warren, formerly office manager for Marschalk & Pratt, div. McCann-Erickson, has been appointed executive secretary of the AD club of New York. She takes over from Win Karn who has resigned after 20 years' service. President Garrett P. Orr, announcing Win Karn's resignation, called her "the symbol of that warmth, friendliness, dignity and integrity which is associated with the Club tradition."

Toledo's elections

New officers of the Toledo club are headed by president Bert Strand, of Techway Hall Studio; first vp Hal Kinder, Slayton-Racine Advertising; second vp Walter Chapman, Frank Phillips Studio; secretary Ed Harris, Beason-Ricker Advertising; treasurer Ray Block, Toledo Blade. Directors are Fred Chapman, Phillips Studio; Norm Bringman, N B Studio; and Julius Oros, free lance.

chapter clips

Baltimore: May speaker was Alexander Roberts, president, Interstate Industrial Reporting Service, Inc. . . . About 30 new members have joined this year. One of the latest—Nelson H. Adlin, of Eastern High School . . . Recent ad-of-the-month selection (in posters, car card and POP pieces) was W. B. Doner's 24-sheet for WBAL-TV, announcing new time for Jack Paar show. Light-hearted green, turquoise, yellow and black piece was ADed by Gordon Schwartz, who also did art, copy by Jack Horner . . . Melvin Stange of Stange Studios was exhibitor of the month recently . . .

Chicago: First Monday of each month to be social luncheon meeting—no program—so ADs can get to know each other better. Visiting firemen, take note. These meetings are at the Tavern Club, 12 noon, but make reservations the preceding Friday with Miss Sumner, STate 2-7488.

Cincinnati: Europe by Car and Camera was subject of Robert T. Hayes' illustrated talk. Hayes is vp, AD of Ralph H. Jones Co. He recently completed 6000-mile auto trip thru eight European countries.

Cleveland: Series of plant visits arranged by club to acquaint ADs with newer graphic art techniques include demonstrations of powderless etching, at Cleveland Engraving; new masking method of color separation, at Crane Howard Litho uses of fluorescents and blue color in white sheets, at Mead Paper; recent improvements in duplicate platemaking, at Central Electrotype; uses and misuses of faces, at Skelly Typesetting; tv commercials, at Cenicraft; demonstration at Silk Screen Process.

St. Louis: Poster Week committeemen were Dale Kirchhoff, chairman; Joe Sartoris; Joe Dettling. AD club held joint meeting with Ad club, included poster show . . . Recent program—Art Fillmore's picture story of Japan.

San Francisco: June 23 Clark Pettit, adv. mgr. Crown-Zellerbach, is guest speaker, at open meeting, 6 p.m., Nicholas Hall in Marines Memorial Bldg. Other speakers recently heard include Al Camille, creative head and vp McCann-Erickson, SF; Dan Lewis, president/creative head, Johnson & Lewis. ●

what's new

(continued from page 54)

SKETCHBOOK IN RING BINDER: Designed by illustrator Vic Donahue, a permanent sketch book in ring binder has fine grade drawing paper, takes all media. Has washable hard plastic cover, holds 50 sheets. Replacement pads available. Details from Vic Donahue, 5010 Underwood Ave., Omaha 32, Nebr.

OUTDOOR ADVERTISING STUDY NO. 3: Report No. 3 in the Continuing Study of Outdoor Advertising, conducted in urban posting markets of 2500 population or over, by Daniel Starch & Staff, for Outdoor Advertising, Inc., studies the characteristics of urban children remembering outdoor posters. Details from Outdoor Advertising, Inc., 60 E. 42 St., New York 17.

PROJECTION PAPERS: From Ansco, Binghamton, N. Y., photographic data sheets on Ardura Projection Paper, and Indiatone Projection Paper. Includes description, characteristics, processing data.

PENCIL BIN: A cardboard design mails flat, opens to pyramidal pencil bin, with each of four sides imprinted with a calendar month. Created by Karl Koehler Associates, Coopersburg, Pa. From A. L. Friedman, Inc., 25 W. 45 St., New York 36.

BALL POINT PENS SKETCH SET: A plastic carrying case, in either opaque white or clear, holds eight Scotty 7-inch ball point pens, each with a different colored barrel showing brilliantly colored ink. Details from Scotty Engineering Co., 8 Minna St., San Francisco 5, Calif.

ARF CONFERENCE PROCEEDINGS: The 18 talks and illustrations presented at the Fourth Annual Conference of Advertising Research Foundation are available in a single volume. $25 a copy, $2.50 for each additional copy. Reprints of individual talks are $2 each, less for bulk orders. ARF headquarters, 3 E. 54 St., NYC 22.

COLOR POST CARD INFORMATION: Three pamphlets on color postcards for advertising and public relations, available from Dexter Press, Inc., West Nyack, N. Y.

FINE POINT PENCIL SHARPENER: Pensander is in traditional form of sandpaper block pencil pointers but utilizes a tungsten-carbide sanding surface. Tungsten carbide particles are permanently fused to sheet steel, so sanding surface will not clog or become dull. PAR Enterprises, Dept. 4, Box 23, Northbrook, Ill.

(continued on page 121)















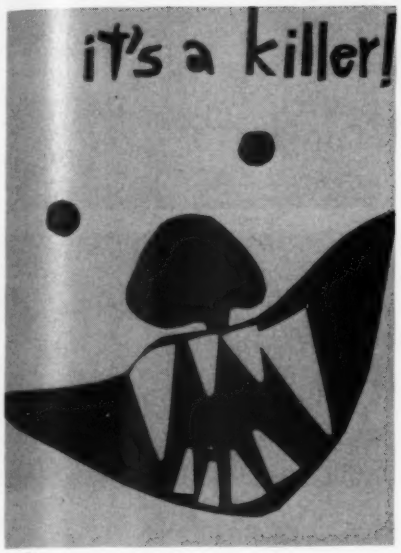








WHAT'S NEW...WHAT'S BEST



2)



3)



4)



5)

Art Direction's critic panel watches direct mail, displays, illustration, photography, packaging, newspaper ads, consumer and business magazine ads, posters, TV

1) Photo integrates copy

This Air France 4 color page dispenses with usual format—pic above, copy below—to put all copy, even logo, into Gleb Derujinsky's very attractive photograph of Paris scene. To use France's display medium to display type makes good sense. AD, Martin Stevens, BBDO. Handlettering by Morris Glickman. Copy, Glenn Verrill. Dye transfer retouching by Archer Ames Assoc.

2) Amusing cover for reprint folder

Cover for a Chemstrand Nylon 2-page 4 color ad reprint picks up, from the ad, bearskin head from the prop shown with models posing Helanca ski pants and leotards. Cover is b/w and red. AD/designer/artist, Edward Blas, DDB.

3) Spontaneous series

Coty Mist cartons are not the usual overgilt, overembossed, overdecorated perfume packaging. Eric de Kolb's design has refreshing, spontaneous look. Basic design repeats throughout line. Color differs for each fragrance, excepting for black stripe, white design, and the embossing which is in white for name, and in gold foil for signature "mist" and for the little designs keyed to individual product names.

4) Associative display design

Intriguing contemporary design on cover of gift carton for Bell & Howell Co. uses superimposed camera silhouettes for immediate association with carton's contents, photographic equipment. Designed by James Lunde of Container Corp. Design Laboratories, Albert Kner, director.

5) Inventive imagery in the supermarket

Lippincott & Margulies' new design for Seeman Bros. is not minimal or oversimplified, though it has easy remembrance. There are textures, patterns, so interest should continue during use of package. Design is repeated in posters, other advertising. Aqua is used for bulk tea package, since tests showed it has quality image and high shelf impact. Also, older people and tea connoisseurs prefer larger package. Red-orange was chosen for smaller pack—red alone was rated too strong, orange too mild. Box by Rochester Folding Box Co.

1) *Karl Fink, industrial designer.*

2) *Georg Olden, director of graphic arts, CBS-TV.*

3) *Garrett Orr, Eastern AD, Outdoor · Advertising, Inc.*

4) *George Krikorian, promotion AD, Look.*

5) *Peter Palazzo, advertising & visual director of Henri Bendel.*

6) *Art Kane, executive AD, Irving Serwer, Advertising.*

7) *John Jamison, AD, J. M Mathes, Inc.*

8) *Gabryel de Million-Czarnecki, designer, Container Corporation of America.*

9) *Lester Rondell, art group supervisor, Grey.*

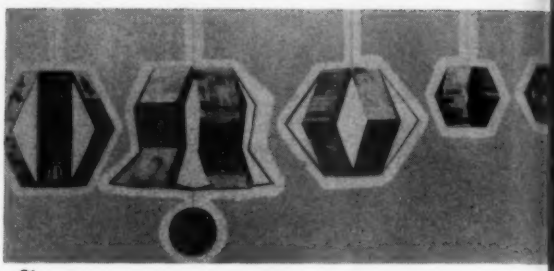
10) *Onofrio Pastrone, art group supervisor, Grey.*



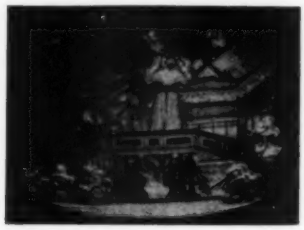
6)



7)



8)



9)

6) It's the idea that counts

This business ad gets campaign's theme across. All the elements of the ad and the series—which locates "man-on-the-spot" in cities around the world—blend to emphasize series' sales point, Bank of America can serve you anywhere. AD, Ed Hamilton, Johnson & Lewis, San Francisco. Photographer, Vanda Roberts of Interstate Photographers Division, Interstate Industrial Reporting Service, Inc. Copywriter, Dan Dixon. AE, Jack Little. Head is hand lettered except "in Caracas" which is Bodoni Bold Italic. Body copy, Bodoni Book.

7) Art roars its lovely head

A fine daring example of art used in new context. Pert, appealing and with a delightful change of pace. AD, Phil Meyer, Cunningham & Walsh. Painting by John Centanni. Hand lettering by Arton Assoc. Product photo by Alan Fontaine. Copy by Barbara Curry.

8) Structural, graphic forms combine

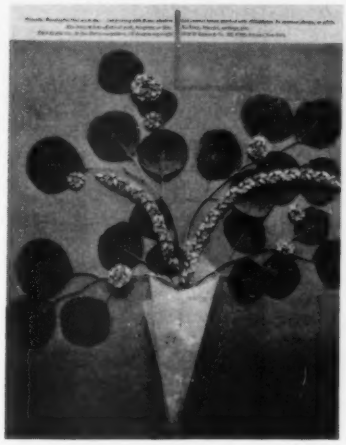
Large series of displays for Columbia Records have relation to each other, exploit both structural and graphic design, are suspended mobile fashion. AD, Neil Fujita. Designer, Peter Adler.

9) VideoScene, important tv development

New production techniques and settings will be made possible by VideoScene, CBS' major technical development. VideoScene is an electronic camera system which allows live action to be blended with miniature sets, still photographs or motion pictures so that actors become part of the reproduced locale. Cameras on actor and miniature sets can



10)



11)



12)



13)

move and focus together synchronously. Actors perform against a background of special reflective material. A key light can render the reflective background invisible and the miniature set blends into the final picture in its proper place.

First use of VideoScene was in the Ed Sullivan show from which this frame is taken. Grover Cole of CBS was scenic designer.

10) International poster style for U. S.

Charles Snitow, president of the International Automobile Show, wanted to avoid the typical American poster, since he felt the audience would respond more to the higher artistic standards of European posters. Bernard Brussel-Smith combined looks of woodcut and painting in his poster, using his relief etching method which allows original art to become actual printing plate (see Art Direction, February issue, for story). Colors are greens, blues, yellows, outlined in black, spotted by fire orange. The Metropolitan and the Modern both have asked to include this in their graphic collections.

11) Still life photography with excitement

Japaneselike arrangement was shot by Dick Rutledge for AD Gene Federico, Douglas D. Simon. For Lisner costume jewelry, advantage was taken of product's flower motif in this simple bouquet idea photographed flatly. Product's brilliant reds, oranges, and yellows seem to sparkle against subtle brown background, green leaves. Simplicity of photograph is its strength.

12) Flavor of a foreign poster

Accordian folder in b/w and blue has cover that captures the way Europeans poster-advertise musical event. Fitting here, since folder's subject is triumphal Polish concert tour by pianist Malcuzynski. European photographs from tour are used within folder. Designed by John Hoernle for Columbia Artists Mgt.

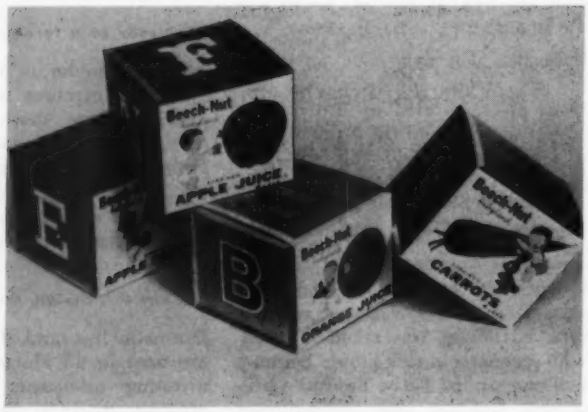
13) The art, design, drama = copy point

Dramatic line and shape of this chair are used in an abstract manner for an arresting newspaper ad. For Macy's, creative director M. L. Rosenblum, artist Eric Mulvany, photographer Lewis Chapin, copywriter Judy Young Ocko.

creativity, repro quality growth noted in LPNA show



1.



2.

Lithography, the fastest growing reproduction method with an annual sales volume now over $1¼ billion, is also improving its creative work and technology. Thirty-six judges, who included agency ADs, studio heads, designers, and management, agreed that the 294 pieces making up the Ninth Lithographic Awards Competition and Exhibit reveal a definite upgrading in most of the 48 classifications.

Two exceptions: packaging and calendars. Though packaging artwork was impressive, there was no agreement on packaging function—should emphasis be on attracting attention, brand/product identification, or sales? In calendars, the trend to fine art was appreciated but judges noted a need for better color photography.

The show is at the Warwick Hotel June 9-12. Award catalogs are available from LPNA promotion director Herbert W. Morse, 597 Fifth Ave., NYC 17. He will also arrange for sponsorship of the exhibit in other cities.

---

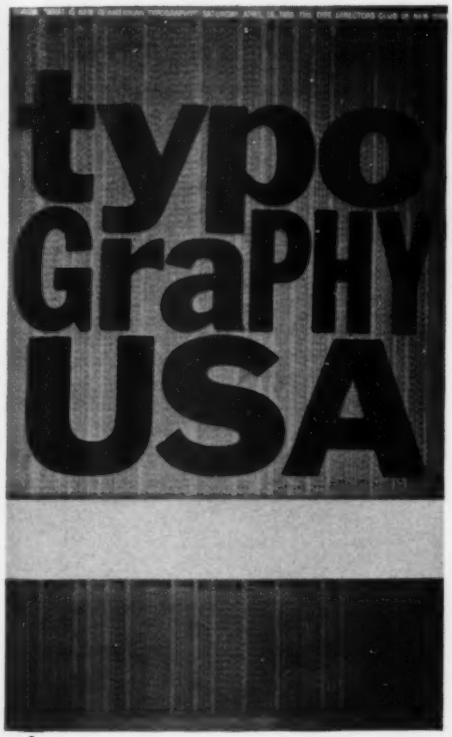
1. *Packaging wrapper: ADs: May Bender, Raymond R. Lane, Designer: May Bender, Lane-Bender, Inc., Client: Loft Candy Co. Lithographer: Smith & Edwards Co.* **2.** *Carton: Designer: Edith Brown, Artist: Tannar-Brown, Inc., Agency: Young & Rubicam, Client: Beech-Nut Life Saver Corp.* **3.** *Juvenile picture/textbook: "The House that Jack Built", Designer/artist: Antonio Frasconi, Client: Harcourt, Brace & Co., Lithographer: Connecticut Printers.* **4.** *House organ: AD: Walter J. Edgar, Designer: Frank Lipari, Artist: Gazette Printing Staff, Client: Provincial Paper Ltd., Lithographer: Gazette Printing Co., Ltd.* **5.** *Direct mail piece: Artist: Irving Miller, Client: Mitten's Display Letters, Lithographer: Herst Litho, Inc.* **6.** *Broadside, single sheet folded: Designer: Ray Komai, Client: Type Directors Club of N. Y., Lithographer: Mastercraft Litho & Prtg.* **7.** *Juvenile picture/text book: "Learn to Read by Seeing Sound", AD: Margaret Friskey, Designer/artist: Mary Gehr, Agency: Gardner & Stein, Client: Childrens Press, Lithographers: The Regensteiner Corp.* **8.** *Catalog: Designers: Richard Heintzelman & Jay Midence Studios, Agency: The Buckley Organization, Lithographer: The Lehigh Press, Client: International Business Machines Corp., Supplies Div.* ●



3.

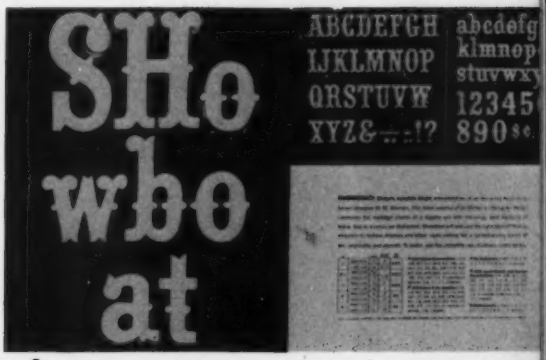

Provincial's Paper

4.

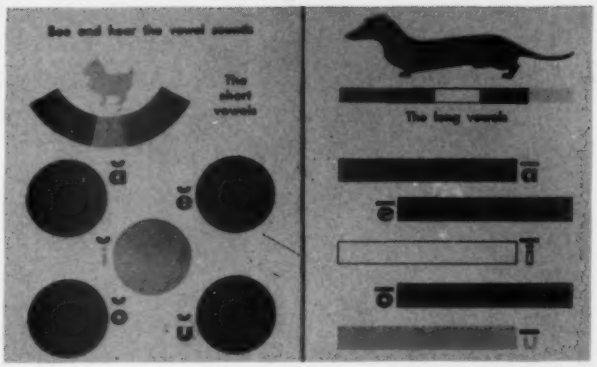

typo
GraPHY
USA

6.

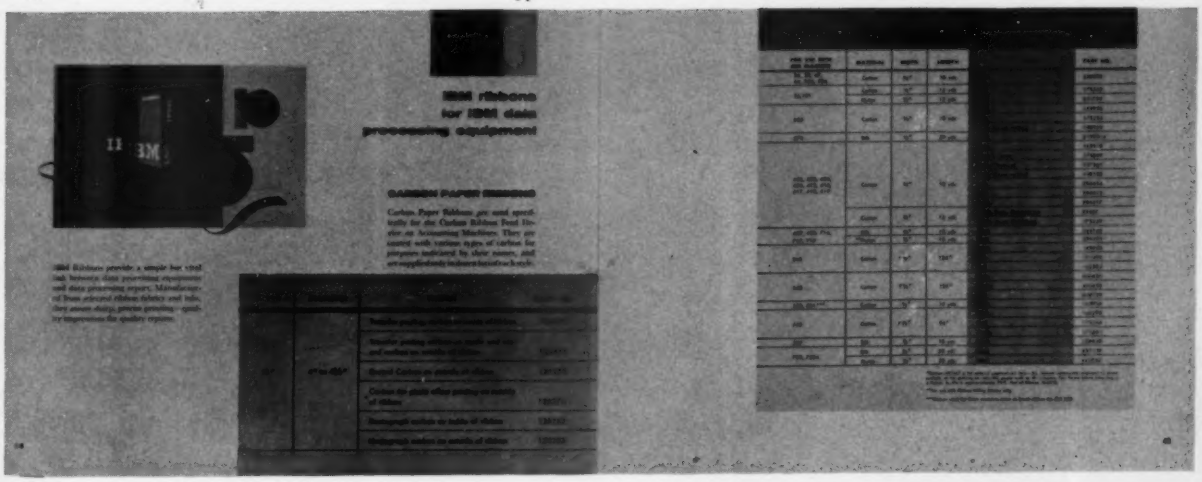



SHo
wbo
at
ABCDEFGH
IJKLMNOP
QRSTUVW
XYZ&
abcdefg
klmnop
stuvwxy
12345
890

5.


The short vowels
The long vowels

7.


IBM ribbons
for IBM data
processing equipment

8.

STA

SOCIETY OF

TYPOGRAPHIC ARTS

32nd ANNUAL DESIGN IN CHICAGO PRINTING EXHIBITION

...ill be viewed within ...
...d then will be considered indi...
...ach of the judges. There is no effo...
...ance the size of each category; the nu...
...er of pieces ev... each category
...imited only by ... f acceptable er...
...tries submitte... of Excellence i...
...d to th... rector, designe...
...cepted for han...
...ce only the be...
... special awards
...osen by the judges will be ir...
...ibited in a special galle...
...te of Chicago, whe...
...ed the show last year. Th...
...ness of the exhibition will b...
...he medium of ...
...hich carries co...
... of each show t...
...r. Of special ir...
...eating and pro...
...noting good d... t that all piece...
...accepted for t... reproduced i...
...the "STA Year ... the exhibitio...
...becomes a colo... ent record of th...
...ear's outstanding ... ign in Chicago Pri...
Chicago Printing Exhibition. Design
...ers and advertisers are requested t...

... of $1.50 must acco...
...submitted. One entry fee wil...
...ted series or portfolio of pieces u...
...nit of four – in any category. (The ju...
...will decide how ...ces of a cho...
...series will be ... exhibition f...
...of $15.00 will b... each piece an...
...ies (...ibition. Piece...
... should be a...
...ing the total e...
... piece and ea...
...es). Checks sh...
... the Society of
...ries and entran...
...d or delivered to: T...
...ic Arts, The Ne...
...Walton Street, Ch...
...s clearly mark...
...y" may be left...
...ary on Febru...
...e, and on Feb...
...ny printed p...
...mile radius of ...
...s eligible. Elig...
...pieces should ...
...panies or individuals under normal busir...
...onditions, or produced privately for th...
...gner or patron, or produced for the Sc...

The STA is grateful to the jury and exhibition committee for a big job well done, and to the Art Institute for their cooperation in providing the gallery space. This 32nd Exhibition of Design in Chicago Printing again brings together a sample of the year's printed production in the Chicago area.

The aims of the Society of Typographic Arts are the promotion of high standards in all branches of the graphic and typographic arts; the fostering and encouragement of education in these arts; the improvement of public taste in design and production of printed matter; mutual cooperation with other organizations and institutions holding similar objectives.

The essence of these exhibitions is the survey of current design as judged best by the jury. We know the value of the insights that this opportunity provides but the challenge to improve design remains with us. It is our responsibility, working in design and related fields, to carry through the aims of the STA. The quality of our answer will be in our work.

As Dr. Bronowski said at a recent International Design Conference, "In the end it is not we who judge the products we make; it is the products we make which judge us."

Herbert Pinzke
HERBERT PINZKE, President


CARL REGEHR


EDWARD KATZ


LEE KING



RANDOM COMMENTS BY THE JUDGES

" . . . Healthy professional-type trend to the show—any 'gimmicks' are not used for themselves alone, but add to or point up the basic idea."

" . . . The two best pieces in the show are by students—will they be able to keep that spark when they are under the pressure of commercial work?"

" . . . Nothing seems particularly new—perhaps with many designers today instead of few, all reading Graphis and seeing exhibits, everyone is influenced by everyone else, and there is evolving a set 'universal symbols,' which is not bad, but leads to conformity."

" . . . There is a new career of 'Creative Director', one who gets the idea and determines how it will be visualized, thus relegating the designer to a secondary role. This is more true of New York than Chicago."

" . . . Most of the show seems to be in Offset—aren't there any good things being done Letterpress? And how about Silk Screen and other processes with great design possibilities? The different qualities of paper are still not being taken advantage of."

r
tion in
n
r's print

on of
c
e arts; th

s and

sign as
hat
ign rema
d

erence,
is

ke
President



mmicks'

will
ressure

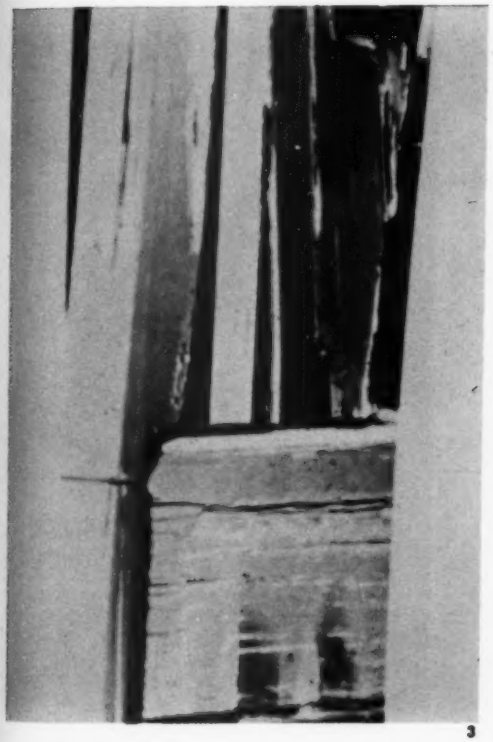
y designe
s,
ving a se
ty."
gets the
ing
v York

any good
n and oth
lities





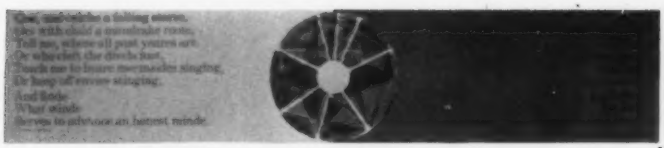
2



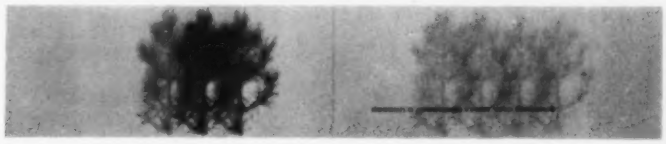
3



1



4



5

CHRISTMAS CARDS

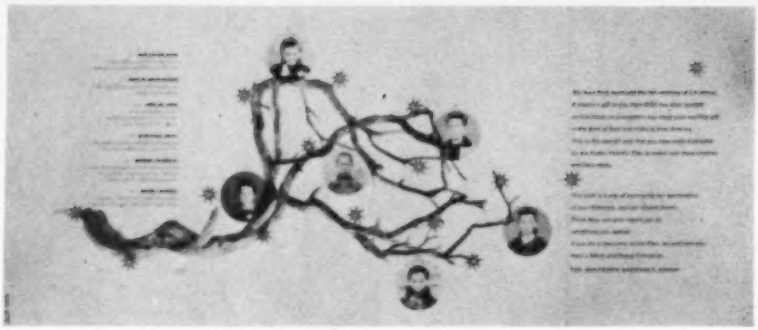
1. **title:** Christmas Card **client:** John Weber **art director:** John Weber **designer:** John Weber **composition:** John Weber **printing:** John Weber **embossing:** John Weber

2. **title:** Happy Holiday Greeting **client:** Bud and Simone Blake **art director:** Bud Blake **designer:** Bud Blake **photographer:** Bud Blake **composition:** Kilgore Linotyping Co. **engraving:** Collins, Miller & Hutchings, Inc. **printing:** H. L. Ruggles & Co.

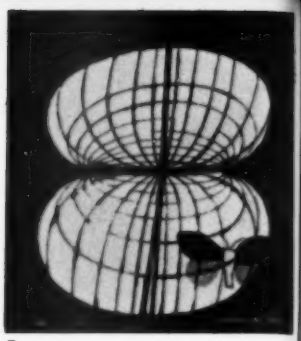
3. **title:** Personal Christmas Card 1958 **client:** Chris Arvetis **art director:** Chris Arvetis **designer:** Chris Arvetis **illustrator:** Chris Arvetis and Robert Koropp **composition:** Monsen Typographers, Inc. **engraving:** Jahn & Ollier **printing:** Jahn & Ollier

4. **title:** Goe, and catche a falling starre **client:** DesignComm **designer:** Hap Smith **illustrator:** Hap Smith **composition:** Logan Square Typesetting Co. **printing:** Acorn Press

5. **title:** Season's Greetings **client:** Vito Simanis **art director:** Vito Simanis **designer:** Vito Simanis **illustrator:** Vito Simanis (photographer) **composition:** Vito Simanis **engraving:** Consolidated International Electronic Eng. **printing:** Vito Simanis



8



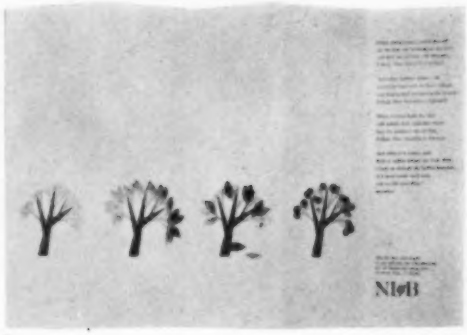
7



6



10



9

6. **title:** May His Star Guide You **client:** Stephens-Biondi-DeCicco **art director:** Charles MacMurray **designer:** Charles MacMurray **illustrator:** J. Roubier **photography:** J. Roubier **composition:** Runkle-Thompson-Kovats **engraving:** Veritone Co. **printing:** Veritone Co. **binding:** Veritone Co.

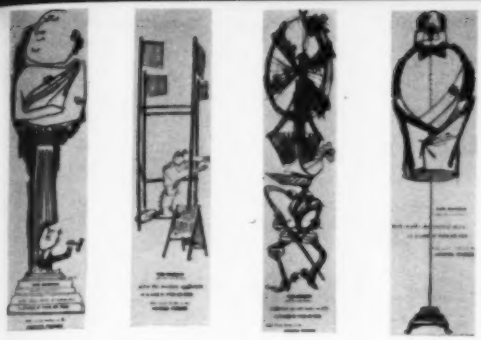
7. **title:** Best in the New Year **client:** Cynthia and Hap Smith **art director:** Cynthia Smith **designer:** Hap Smith **illustrator:** Hap Smith **printing:** Acorn Press

8. **title:** Orphan-Client Card **client:** Whitaker Guernsey Studio **art director:** Phoebe Moore **designer:** Phoebe Moore **illustrator:** Phoebe Moore **composition:** Herman Typographers **printing:** Buhl Press

9. **title:** Four Seasons **client:** Needham, Louis and Brorby, Inc. **art director:** George Hnatt **designer:** George Hnatt **illustrator:** Robert Keys **composition:** Bertsch & Cooper **engraving:** Hutchings & Melville, Inc. **printing:** Runkle-Thompson-Kovats **binding:** Runkle-Thompson-Kovats

NEWSPAPER ADVERTISEMENTS

10. **title:** Mannequins **client:** Marshall Field & Co. **art director:** Fran Foley **designer:** John Bradford **illustrator:** Dee Bjorklund **composition:** Chicago Tribune **engraving:** Newsprint Engraving Co. **printing:** Chicago Tribune



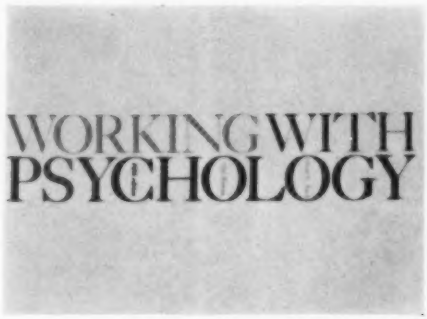
11



13



12



15



14

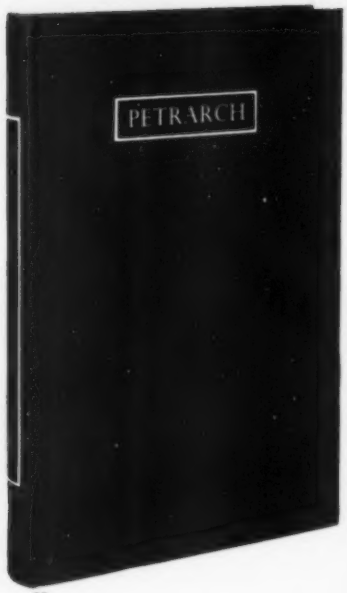
11. **title:** Tom Morrow **client:** Chicago Tribune **art director:** W. M. Byrnes **designer:** Franz Altschuler **illustrator:** Franz Altschuler **composition:** Chicago Tribune **engraving:** Chicago Tribune **printing:** Chicago Tribune

12. **title:** International Harvester Company **client:** International Harvester Company **art director:** Alvin Pierce **designer:** Alvin Pierce **illustrator:** Jim Brown **composition:** J. M. Bundscho, Inc. **engraving:** Washington Photo Engraving

13. **title:** Christmas Series **client:** Marshall Field & Co. **art director:** Fran Foley **designer:** John Bradford **illustrator:** Janet LaSalle **composition:** Runkle-Thompson-Kovats **engraving:** Newsprint Engraving Co. **printing:** Chicago Daily News

14. **title:** Spring Series **client:** Marshall Field & Co. **art director:** Fran Foley **designer:** John Bradford **illustrator:** Vic Skrebneski, Dick Oppenheim **composition:** Runkle-Thompson-Kovats **engraving:** Newsprint Engraving Company **printing:** Chicago Daily News

15. **title:** Working with Psychology, 5th edition **client:** Scott, Foresman and Company **art director:** Hal Kearney **designer:** Ed Bedno **illustrator:** picked up charts, graphs, etc. **composition:** Poole Brothers Inc. **engraving:** George Banta Company Inc. **printing:** George Banta Company Inc. **binding:** George Banta Company Inc.



19



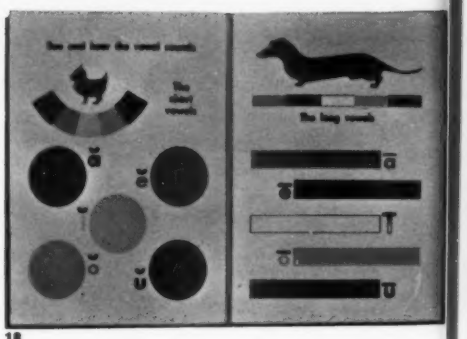
20



16



17



18

16. title: The Family and the Cross **client:** Henry Regnery Company **art director:** Eugenia Fawcett **designer:** Eugenia Fawcett **illustrator:** Margaret Goldsmith **composition:** Service Typographers, Indianapolis **engraving:** Photopress **printing:** Photopress **binding:** Plimpton Press, LaPorte

17. title: New Dynamic Biology **client:** Rand McNally & Company **art director:** Chris Arvetis **designer:** Gordon Hartshorne **illustrator:** Charles Harper and Dean Wessel **composition:** Rand McNally & Company **engraving:** Process Color Plate **printing:** Rand McNally & Company **binding:** Rand McNally & Company

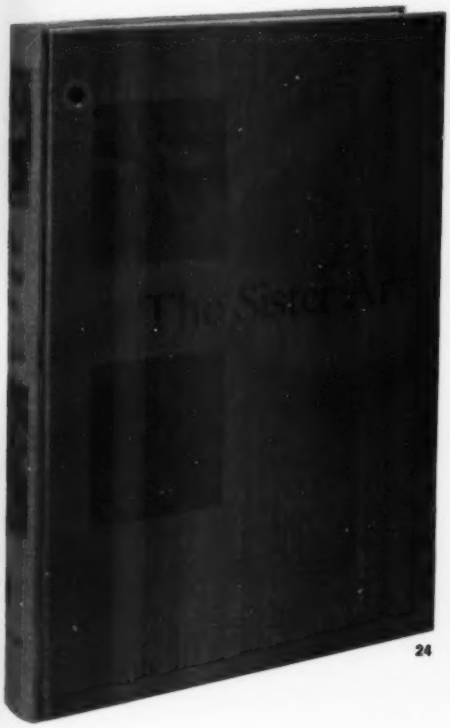
18. title: Seeing Sound **client:** Childrens Press **art director:** Margaret Friskey **designer:** Mary Gehr **illustrator:** Mary Gehr **composition:** Pioneer Press **engraving:** Baker Reproductions **printing:** Regensteiner **binding:** Chicago Book Bindery

19. title: Petrarch at Vaucluse **client:** University of Chicago Press **designer:** Greer Allen **jacket:** Norman R. Wolfe **composition:** University of Chicago Printing Dept. **engraving:** Calumet Engraving Co. **printing:** University of Chicago Printing Dept. **binding:** Rand McNally & Company

20. title: The Birthday Angel **client:** Container Corporation of America **art director:** Peter Sachs **designer:** Jan Balet **illustrator:** Jan Balet **composition:** The Composing Room, New York **engraving:** Runkle-Thompson-Kovats **printing:** Rand McNally & Company **binding:** Rand McNally & Company



22



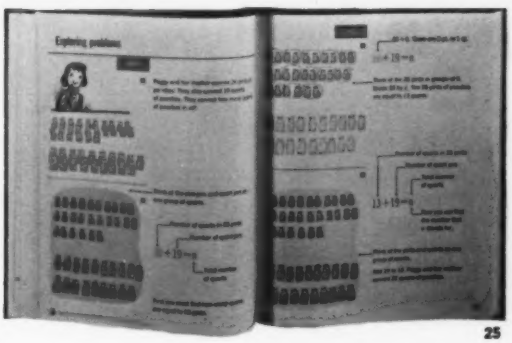
24



23



21



25

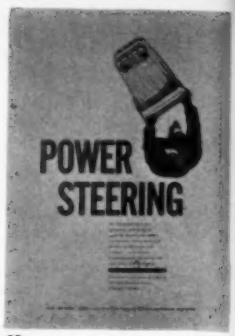
21. **title:** The new Let's drive right **client:** Scott, Foresman and Company **art director:** Hal Kearney **designer:** Marilyn Knudson **illustrator:** Robert Burrus and Edward Fitzgerald **composition:** Kingsport Press, Inc. **engraving:** Kingsport Press, Inc. **printing:** Kingsport Press, Inc. **binding:** Kingsport Press, Inc.

22. **title:** Shinner, the Shiner **client:** Institute of Design **instructor:** Gordon Martin **designer** Bill Kaulfuss **illustrator:** Bill Kaulfuss **composition:** Bill Kaulfuss **engraving:** Bill Kaulfuss **printing:** Bill Kaulfuss **binding:** Bill Kaulfuss

23. **title:** Glump **client:** Institute of Design **instructor:** Gordon Martin **designer:** Bob Kaulfuss **illustrator:** Bob Kaulfuss **composition:** Bob Kaulfuss **engraving:** Bob Kaulfuss **printing:** Bob Kaulfuss **binding:** Bob Kaulfuss

24. **title:** The Sister Arts **client:** University of Chicago Press **designer:** Greer Allen **jacket:** Norman R. Wolfe **composition:** University of Chicago Printing Dept. **printing:** University of Chicago Printing Dept. and Photopress **binding:** Rand McNally & Company

25. **title:** Seeing Through Arithmetic 6 **client:** Scott, Foresman and Company **art director:** Hal Kearney **designer:** William Nicoll **illustrator:** Janet LaSalle and others **composition:** Poole Brothers Inc. **engraving:** Kieffer-Nolde Engraving Co. **printing:** The Bookwalter Co. Inc. **binding:** The Bookwalter Co. Inc.



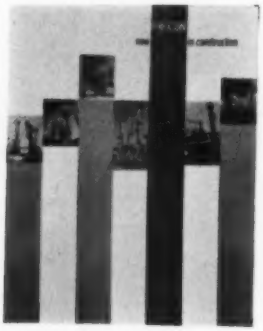
26



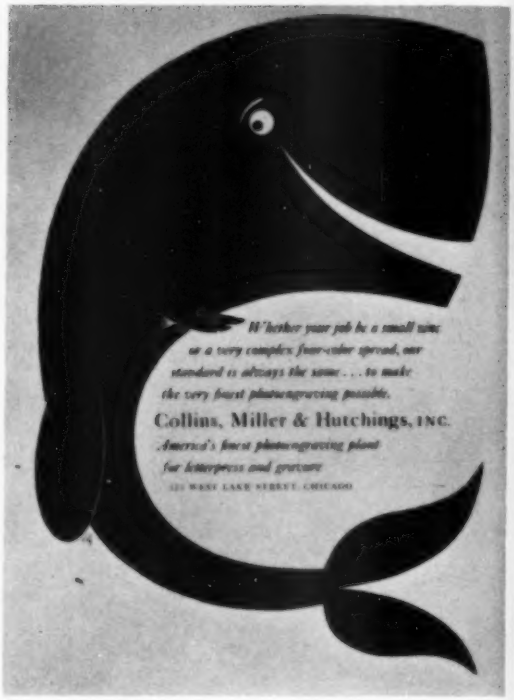
29



28



30



27

TRADE JOURNAL ADVERTISEMENTS

26. title: Power Steering **client:** Container Corporation of America **art director:** John Massey and Rhodes Patterson **designer:** John Massey **photograhper:** Ed Van Baerle **composition:** Frederic Ryder Company

27. title: Whale **client:** Collins, Miller & Hutchings, Inc. **art director:** John Averill **designer:** John Averill **illustrator:** John Averill **composition:** J. M. Bundscho, Inc. **engraving:** Collins, Miller & Hutchings, Inc.

28. title: Selsun **client:** Abbott Laboratories International Company **art director:** Robert D. Tucker **designer:** Harold Walter **illustrator:** Harold Walter **composition:** Runkle-Thompson-Kovats **engraving:** Runkle-Thompson-Kovats **printing:** Runkle-Thompson-Kovats

BOOKLETS

29. title: The size of an Idea **client:** Francis W. Parker School **art director:** John Ashenhurst **designer:** Phoebe Moore **illustrator:** Phoebe Moore **composition:** Hillison & Etten Co. **printing:** Hillison & Etten Co. **binding:** Hillison & Etten Co.

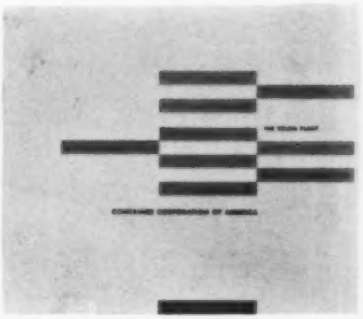
30. title: Procon—New Standards in Construction **client:** Don Colvin & Co. **art director:** E. Willis Jones **designer:** E. Willis Jones **illustrator:** Will Jacobson—photos by various photographers **composition:** Mahoney Typographers Inc. **printing:** John Dickinson Schneider Co. **binding:** John Dickinson Schneider Co.



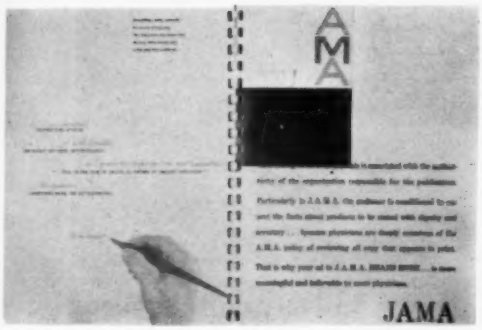
31



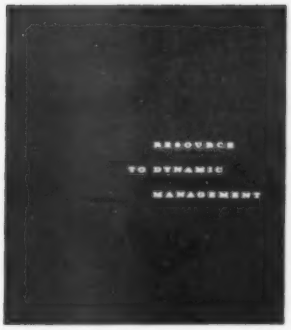
32



34



35



33

31. **title:** The Prince Who Did Not Exist **client:** Acorn Press **designer:** John Michael **composition:** Acorn Press **binding:** Acorn Press

32. **title:** Cough **client:** Abbott Laboratories **art director:** Charles Walz, Jr. **designer:** Norman Perman **illustration:** Norman Perman, Morton Shapiro **composition:** Runkle-Thompson-Kovats **printing:** Magill-Weinsheimer

33. **title:** Resource to Dynamic Management **client:** George Fry and Associates **art director:** Ronald Goodman **designer:** Lindell Mabrey **illustrator:** Franklin McMahon **composition:** Monsen Typographers, Inc. **printing:** Hillison & Etten Co.

34. **title:** The Solon Plant **client:** Container Corporation of America **art directors:** Ralph Eckerstrom and John Massey **composition:** Frederic Ryder Company **engraving:** The Veritone Company **printing:** The Veritone Company **binding:** The Atlas Bindery

35. **title:** Jama Means More **client:** Jordan, Sieber & Corbett, Inc. **art director:** Arthur Sieber **designer:** Carl Regehr, Bert Ray Studio **illustrator:** George Suyeoka—Jim Brown **composition:** Runkle-Thompson-Kovats **engraving:** Huron Press **printing:** Huron Press **binding:** Huron Press



36

37

38

39

40

PACKAGES

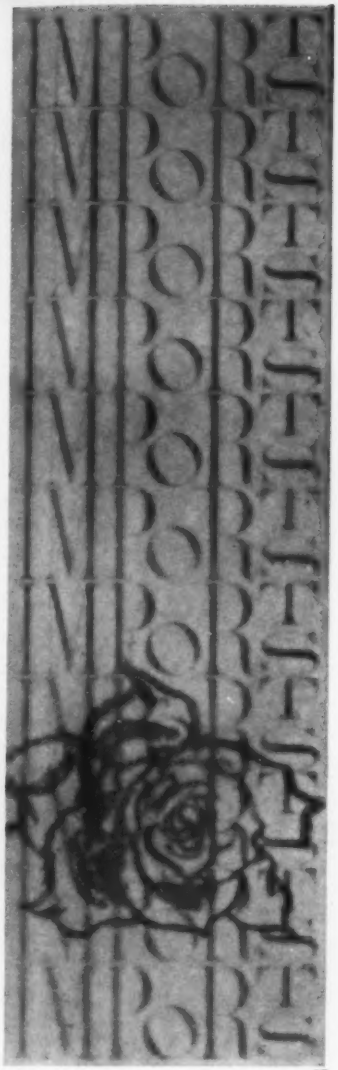
36. title: Individual pen gift package and mailing tube package **client:** The Eversharp Pen Co. **art director:** Lawrence H. Muesing **designer:** Lawrence H. Muesing **illustrator:** John Lindsay/Design Dynamics, Inc. **composition:** Runkle-Thompson-Kovats **printing:** Advance Paper Box Co., Los Angeles

37. title: Protecta-Slide/Microscope Slides **client:** Scientific Products/American Hospital Supply Corp. **art director:** Lawrence H. Muesing **designer:** Dave Humphry/Lawrence H. Muesing/Bud Knight/Design Dynamics, Inc. **illustrator:** Fred Ota/Design Dynamics, Inc. **composition:** Monsen Typographers, Inc. **engraving:** Lang Co., Inc., Philadelphia **printing:** C. Albert Sauter Co., Philadelphia

38. title: Even with a cold **client:** Irwin Neisler & Co. **art director:** William Wilson **designer:** William Wilson **composition:** Runkle-Thompson-Kovats **engraving:** Indianapolis Engraving Co. **printing:** Paper Package Co.

39. title: Atratan Sample Box **client:** Jordan, Sieber & Corbett, Inc. **art director:** William Wilson **designer:** Don Wallace **illustrator:** Rose & Mayer, John Runions **composition:** Herman Typographers **engraving:** Premier Engraving Co. **printing:** Paper Package Co.

40. title: Corinnis/Nepture/Nursery **client:** Hinckley & Schmitt Inc. **art director:** Lawrence H. Muesing **designer:** Bud Knight/Lawrence H. Muesing/Design Dynamics, Inc. **illustrator:** Fred Ota/Design Dynamics, Inc. **composition:** Monsen Typographers, Inc. **printing:** Imperial Lithographic Co., Milwaukee



45



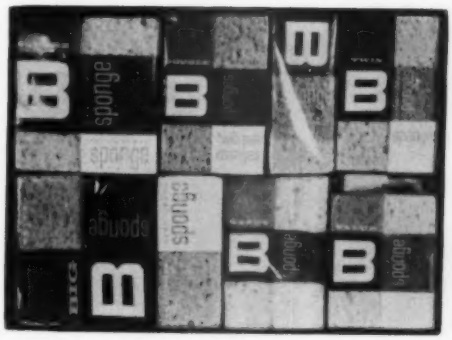
44



41



42





43

41. **title:** Vi-Daylin Pressure-Pak Display Carton **client:** Abbott Laboratories **art director:** Charles A. Walz **writer:** John Taplin **designer:** Carl Regehr **illustrator:** George Suyeoka **composition:** Runkle-Thompson-Kovats **printing:** Labels—National Office Supply/Carton—Ace Carton

42. **title:** Sears Pet Shop Pedigreed Puppy Carton **client:** Sears, Roebuck and Co. **art director:** J. Hollis **designer:** I. K. Anderson **illustrator:** I. K. Anderson **composition:** A-1 Typographers **engraving:** Lake Shore Electrotype **printing:** Alton Box Board Co.

43. **title:** Line—7 household sponges **client:** Burgess Cellulose Company **art director:** Dave Chapman, F. Asid **designer:** Hal Hester **printing:** The Dobeckmun Co., Cleveland

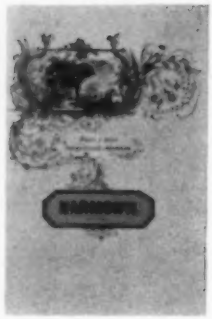
44. **title:** Red Heart Cat Food **client:** John Morrell & Co. **art director:** Robert Sidney Dickens **designer:** Kenji Yoshizumi **illustrator:** Kenji Yoshizumi **composition:** Bertsch & Cooper **printing:** Muirson Label

BROCHURES OR FOLDERS

45. **title:** Imports **client:** Marshall Field & Co. **art director:** Fran Foley **designer:** John Bradford **illustrator:** Dick Oppenheim **composition:** Runkle-Thompson-Kovats **engraving:** Newsprint Engraving Co. **printing:** Runkle-Thompson-Kovats



50



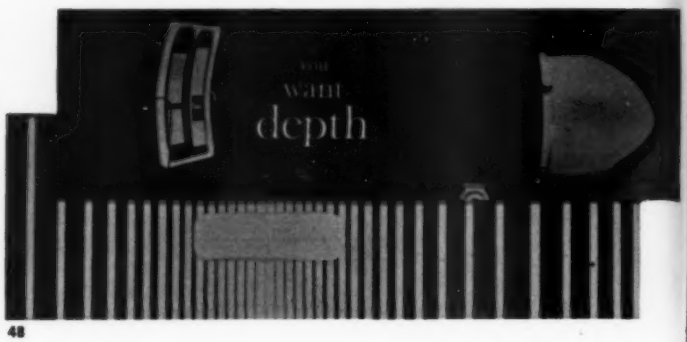






46 47





49 48

48. title: Harmonyl **client:** Abbott Laboratories International Co. **art director:** Robert D. Tucker **designer:** Harold Walter **illustrator:** Harold Walter **composition:** Frederic Ryder Co. **engraving:** Geo. F. McKiernan Company **printing:** Geo. F. McKiernan Company **binding:** Geo. F. McKiernan Company

47. title: Jama Means More **client:** Jordan, Sieber & Corbett, Inc. **art director:** Art Sieber **designer:** Carl Regehr **illustrator:** Jim Brown, photographer **composition:** Monsen Typographers, Inc. **engraving:** Huron Press **printing:** Huron Press

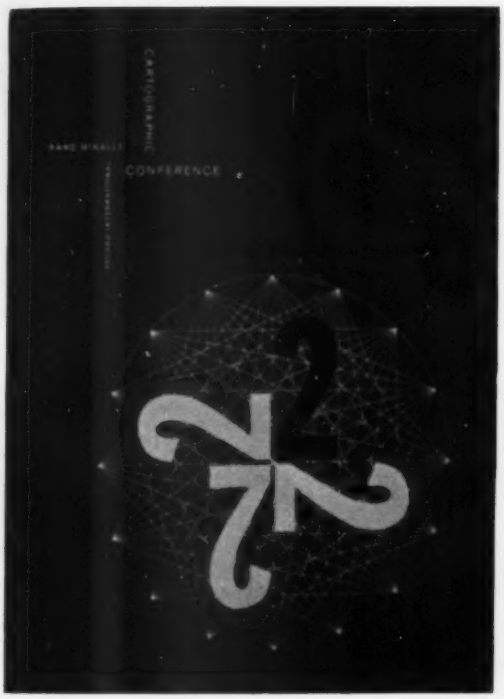
48. title: If You Want Depth **client:** American Osteopathic Assn. **art director:** Ed Bedno **designer:** Ed and Jane Bedno **photographer:** Ralph Cowan **composition:** Hayes-Lochner, Herman Typographers **engraving:** Weber Lithographing Co. **printing:** Weber Lithographing Co.

49. title: Paperboard samples Brewton, Alabama **client:** Container Corporation of America **art director:** Ralph Eckerstrom and John Massey **designer:** John Massey **composition:** Frederic Ryder Company **engraving:** The Veritone Company **printing:** The Veritone Company

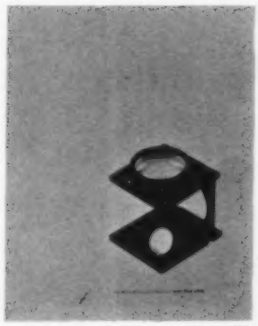
50. title: Dues Notice **client:** American Osteopathic Assn. **art director:** Ed Bedno **designer:** Ed and Jane Bedno **composition:** Herman Typographers



52



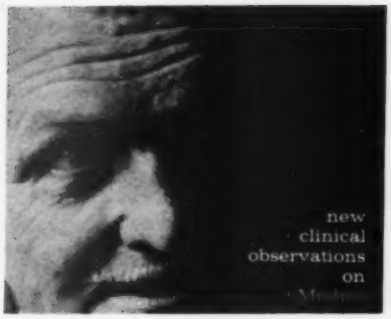
55



51



54



53

51. **title:** Examine the Papers that are more than white **client:** Kimberly-Clark Corporation **art director:** H. U. Hoffman **designer:** Goldsholl Design Associates, Inc. **illustrator:** Goldsholl Design Associates, Inc. **composition:** Monsen Typographers, Inc. **engraving:** Hillison & Etten Company **printing:** Hillison & Etten Company **binding:** Hillison & Etten Company

52. **title:** Nineteenth Annual Fine Art Exhibit **client:** Artists Guild, Chicago **art director:** Luc Lebon **designer:** Luc Lebon **illustrator:** Luc Lebon **composition:** Faithorn Corporation **engraving:** Faithorn Corporation **printing:** Faithorn Corporation

53. **title:** New Clinical Observations **client:** Jordan, Sieber & Corbett, Inc. **art director:** W. Yale Wilson **designer:** Ed and Jane Bedno **illustrator:** Rose & Mayer **composition:** Service Typographers **printing:** Rayner Lithographers

54. **title:** Dayalets "Tea and Empathy" **client:** Abbott Laboratories **art director:** Charles A. Walz **writer:** Dean Carson **designer:** Norman Perman **illustrator:** Norman Perman **composition.** Runkle-Thompson-Kovats **printing:** Magill-Weinsheimer

55. **title:** 2nd International Cartographic Conference **client:** Rand McNally & Company **art director:** Chris Arvetis **designer:** Gordon Hartshorne **composition:** Rand McNally & Company **engraving:** Rand McNally & Company **printing:** Rand McNally & Company



56



57



59



58



60

56. title: Live in the Suburbs . . . **client:** Metropolitan Corporation of America **art director:** Ed Bedno **designer:** Ed and Jane Bedno **illustrator:** Standard Studio **composition:** Herman Typographers

57. 27 insert—"many hats . . . one head?" client: Bruce Beck **art director:** Bruce Beck **designer:** Bruce Beck **illustrator:** Bruce Beck **photographer:** Robert Koropp **composition:** Runkle-Thompson-Kovats **engraving:** The Buhl Press **printing:** The Buhl Press

58. title: Photocomposing **client:** Dot Engravers, Inc. **art director:** Art Sinsabaugh **designer:** Art Sinsabaugh **illustrator:** Art Sinsabaugh **composition:** Runkle-Thompson-Kovats **engraving:** Dot Engravers, Inc. **printing:** Collins, Hirschfelder & Jones

59. title: Something New Under the Sun **client:** Abbott Laboratories **art director:** Charles A. Walz **writer:** John Taplin **designer:** Bedno Associates **composition:** Runkle-Thompson-Kovats and Herman Typographers **printing:** Runkle-Thompson-Kovats **envelope:** Central Envelope Co.

60. title: Artist/Designer **client:** 27 Designers **art director:** Phoebe Moore **designer:** Phoebe Moore **illustrator:** Phoebe Moore **composition:** Herman Typographers **printing:** H. L. Ruggles & Co.



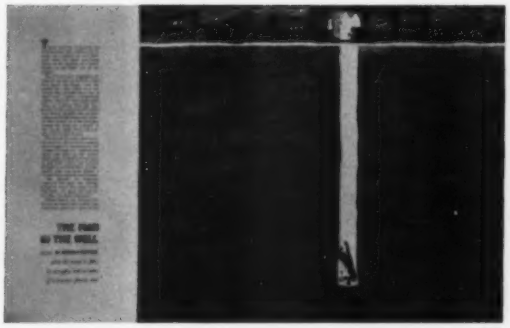
65



64



61



62



63

EDITORIAL DESIGN

61. **title:** Sauces for the Gander **client:** Playboy Magazine **art director:** Arthur Paul **designer:** Arthur Paul **illustrator:** Ralph Cowan, photographer **composition:** M & L Typesetting **engraving:** Chicago Rotoprint **printing:** Chicago Rotoprint

62. **title:** The Man in the Well **client:** Playboy Magazine **art director:** Arthur Paul **illustrator:** Merle Shore **composition:** M & L Typesetting **engraving:** Chicago Rotoprint **printing:** Chicago Rotoprint

ANNOUNCEMENTS

63. **title:** Selsun **client:** Abbott Laboratories International Co. **art director:** Robert D. Tucker **designer:** Harold Walter **illustrator:** Harold Walter **composition:** Frederic Ryder Company **engraving:** Geo. F. McKiernan Co. **printing:** Geo. F. McKiernan Co.

64. **title:** Outdoor Fair **client:** Old Town **art director:** Irving Titel **designer:** Irving Titel **illustrator:** Irving Titel **composition:** Eddie Price Typographic Service **printing:** House of Castleman

65. **title:** Tops in radio and television **client:** American Women in Radio and Television **art director:** Robert G. Andrus **designer:** Robert G. Andrus **illustrator:** Bob Mackenzie **composition:** George Willens Co. **engraving:** King Smith Co. **printing:** King Smith Co. **binding** Helm Bindery



68



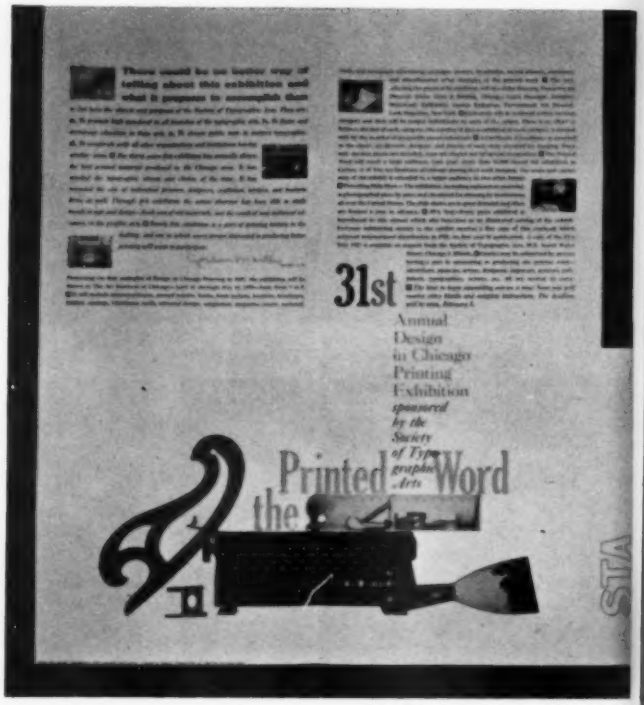
70

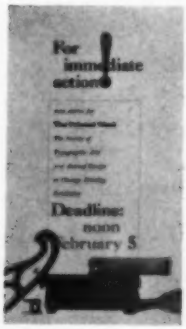


66



69





67

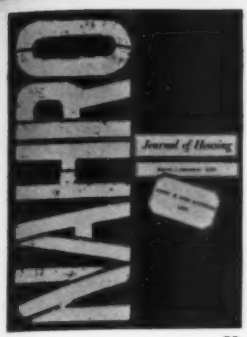
66. title: Deadline for Entries **client:** Artists Guild of Chicago **art director:** Ed Bedno **designer:** Ed Bedno **illustrator:** Ed Bedno **composition:** Monsen Typographers, Inc. **printing:** Ryder & Dickerson

67. title: The Printed Word **client:** STA **art director:** Hayward Blake **designer:** Don Walkoe **illustrator:** Rose & Mayer, Mary Ann Dorr **composition:** Monsen Typographers, Inc. **engraving:** Huron Press **printing:** Huron Press

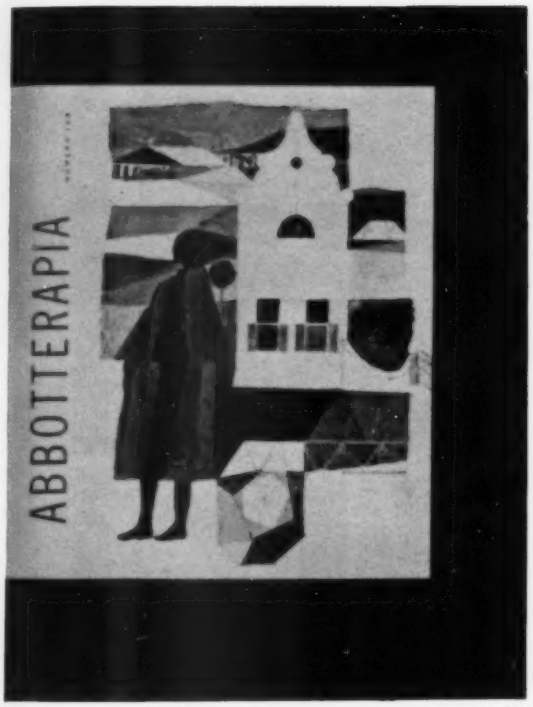
68. title: Human Angles on History **client:** The Caxton Club, Chicago **art director:** Walter Howe **designer:** Doug Lang **illustrator:** John Merryweather/Cowboy Ann. **composition:** R. R. Donnelley & Sons Company **engraving:** R. R. Donnelley & Sons Company **printing:** R. R. Donnelley & Sons Company

69. title: Invitation to Preview **client:** Artists Guild of Chicago **art director:** Ed Bedno **designer:** Ed Bedno **illustrator:** Ed Bedno **composition:** Monsen Typographers, Inc. **printing:** Ryder & Dickerson

70. title: This is a request . . . **client:** Morton Shapiro **art director:** Larry Klein **designer:** Larry Klein **illustrator:** Larry Klein **composition:** Runkle-Thompson-Kovats



72



74



73



75



71

MAGAZINE COVERS

71. **title:** Topics Magazine **client:** American Dairy Association **art director:** Joe Dickinson, Jr. **designer:** Joseph Pearson **illustrator:** Joseph Pearson **composition:** Mercury Typographers **engraving:** Greg Moore **printing:** Greg Moore

72. **title:** Journal of Housing Aug.-Sept. **client:** Journal of Housing **designer:** John Bradford **composition:** Cuneo Press **engraving:** Calumet Engravers **printing:** Cuneo Press

73. **title:** Sept. Discus **client:** Lake Shore Club **art director:** Robert Amft **designer:** Robert Amft **illustrator:** Robert Amft

74. **title:** Abbotterapia 168 Cover **client:** Abbott Laboratories International Co. **art director:** Robert D. Tucker **designer:** William Fleming **illustrator:** Franklin Webber **composition:** Runkle-Thompson-Kovats **engraving:** Runkle-Thompson-Kovats **printing:** Runkle-Thompson-Kovats

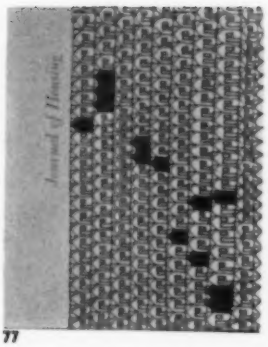
75. **title:** WFMT Fine Arts Guide **client:** Radio Station WFMT **art director:** Vi Fogle Uretz **designer:** Vi Fogle Uretz **illustrator:** Franklin McMahon **printing:** Photopress, Inc.



79



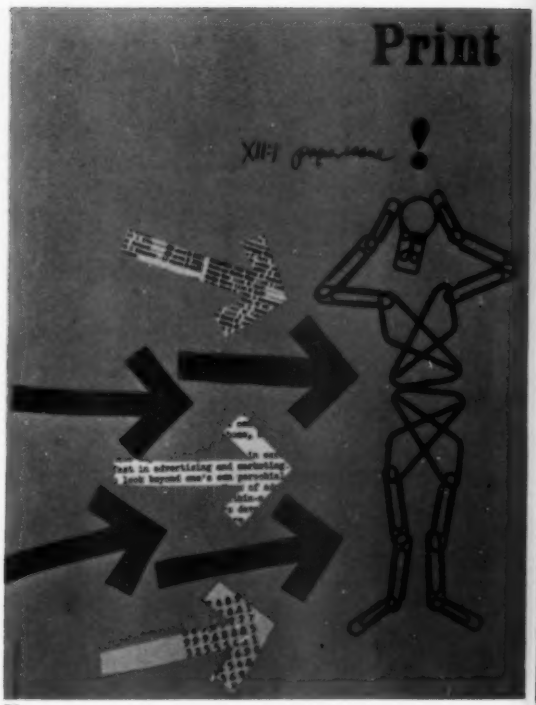
80



77



76



78

76. title: News Scrips **client:** Jordan, Sieber & Corbett, Inc. **art director:** Paul Sieber **designer:** Don Walkoe **illustrator:** Rose & Mayer, photography

77. title: Journal of Housing Jan. **client:** Journal of Housing **designer:** John Bradford **illustrator:** John Bradford **composition:** Cuneo Press **engraving:** Calumet Engravers **printing:** Cuneo Press

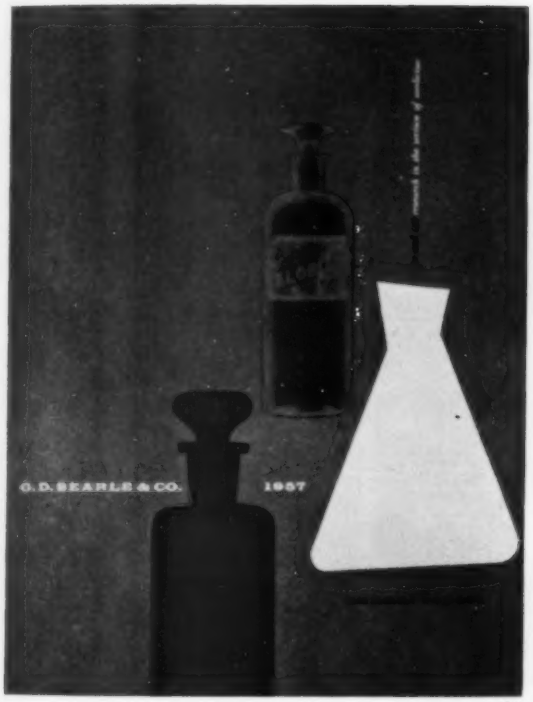
78. title: Print XIII paper issue **client:** Print Magazine **art director:** Morton Goldsholl **designer:** Morton Goldsholl **illustrator:** Morton Goldsholl **printing:** Print Magazine

79. title: Harvester World **client:** International Harvester Co. **art director:** Everett McNear **designer:** Everett McNear **illustrator:** Everett McNear, Angus McDougall and others **composition:** Harvester Press **engraving:** Jahn & Ollier **printing:** Harvester Press

80. title: What's New No. 207 **client:** Abbott Laboratories **art director:** Charles A. Walz **designer:** Carl Regehr **illustrator:** Credits on page 20 **composition:** Runkle-Thompson-Kovats **printing:** Runkle-Thompson-Kovats and Magill Weinsheimer **binding:** Runkle-Thompson-Kovats



81



84



82



85



83

81. **title:** What's New No. 208 **client:** Abbott Laboratories **art director:** Charles A. Walz **designer:** Carl Regehr **illustrator:** Credits on page 24 **composition:** Runkle-Thompson-Kovats **printing:** Photopress and Runkle-Thompson-Kovats **binding:** Runkle-Thompson-Kovats

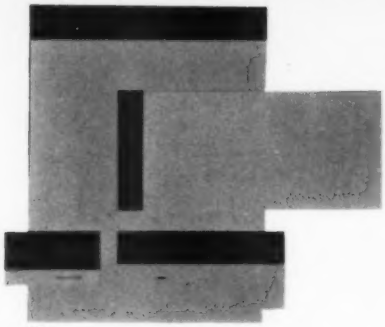
82. **title:** What's New No. 209 **client:** Abbott Laboratories **art director:** Charles A. Walz **designer:** Carl Regehr **illustrator:** Credits on page 56 **composition:** Runkle-Thompson-Kovats **printing:** Veritone-Runkle-Thompson-Kovats, Magill Weinsheimer **binding:** Spinner Bindery

ANNUAL REPORTS

83. **title:** Annual Report 1958 **client:** Insurance Exchange Building Corp. **art director:** Carl Regehr **designer:** Carl Regenr **illustrator:** Carl Regehr, George Suyeoka **composition:** Runkle-Thompson-Kovats **engraving:** Collins, Miller & Hutchings, Inc. **printing:** The Fred Ringley Co. **binding:** The Fred Ringley Co.

84. **title:** Annual Report 1957 **client:** G. D. Searle & Co. **art director:** John Scott **designer:** Norman Perman **illustrator:** Norman Perman **composition:** Frederic Ryder Company **engraving:** Kieffer-Nolde **printing:** Twentieth Century Press

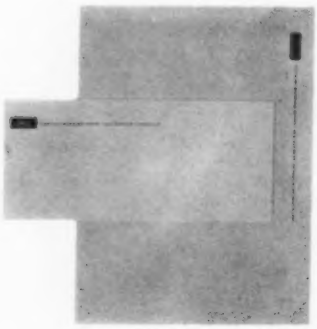
85. **title:** Ansul Annual Report 1958 **client:** Ansul Chemical Company **art director:** Robert E. Vogele **designer:** Robert E. Vogele **illustrator:** Bruce Davidson **composition:** Fey Publishing **printing:** Fey Publishing



90



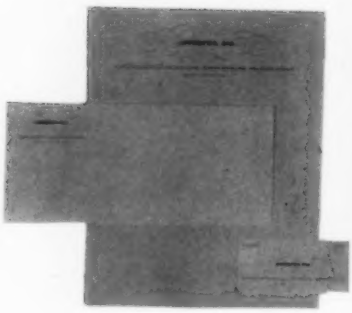
86



88



87



89

BOOK JACKETS

86. **title:** The History of Nature **client:** University of Chicago Press **designer:** Ed and Jane Bedno **printing:** Photopress, Inc.

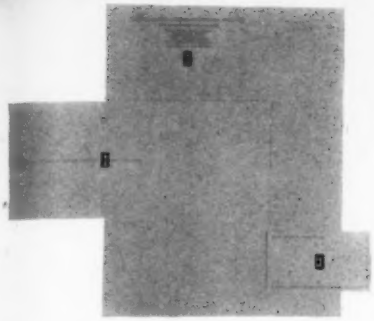
87. **title:** Exploring Life Through Literature **client:** Scott, Foresman and Co. **art director:** Hal Kearney **designer:** Ed and Jane Bedno **photographer:** Morton Shapiro **composition:** Herman Typographers

STATIONERY

88. **title:** Aiko's Art Materials Import **client:** Aiko Nakane **art director:** Fred Nomiya **designer:** Fred Nomiya **illustrator:** Aiko Nakane **composition:** Monsen Typographers, Inc.

89. **title:** Antiques, Ltd. **client:** Antiques, Ltd. **art director:** Gordon Martin **designer:** Gordon Martin **composition:** Gordon Martin **engraving:** Superior Engraving Co. **printing:** Gordon Martin

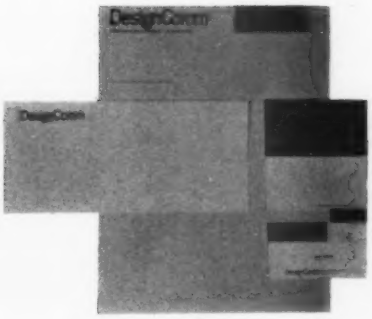
90. **title:** William S. Sherman **client:** William S. Sherman/Industrial Design **designer:** Franz Altschuler **composition:** Monsen Typographers, Inc. **printing:** Sibley Printers



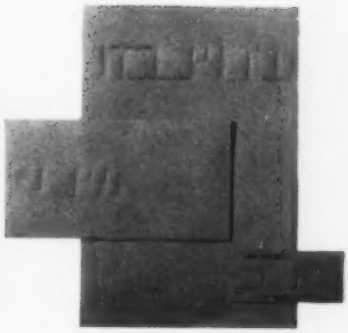
94



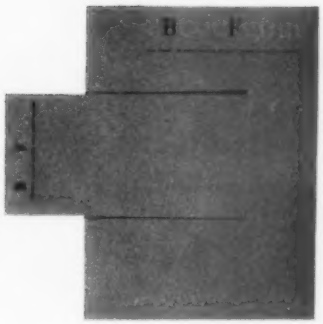
95



92



91



93

91. title: Astor Street Gallery **client:** Astor Street Gallery **art director:** Art Metzler **designer:** Henry Roberts **composition:** Faithorn Corporation **engraving:** Funke-Palmer Engraving Co. **printing:** Funke-Palmer Engraving Co.

92. title: DesignComm **client:** DesignComm **designer:** Hap Smith **composition:** Logan Square Typesetting **printing:** Acorn Press, Bruce Offset (letterhead)

93. title: Bill Ficho **client:** Bill Ficho **designer:** William Fleming **composition:** Monsen Typographers, Inc. **engraving:** Collins, Miller & Hutchings, Inc. **printing:** Monsen Typographers, Inc.

94. title: Burgess, Stevens and Huebner Associate Architects **client:** Burgess, Stevens and Huebner Associate Architects **art director:** R. R. Roth **designer:** R. R. Roth **composition:** Hayes-Lochner, Inc. **engraving:** Metcalfs **printing:** Metcalfs

95. title: Gauguin **client:** The Art Institute of Chicago **art director:** Everett McNear **designer:** Everett McNear **illustrator:** Gauguin **composition:** Frederic Ryder Company **printing:** Admiral Screenprint Corp.



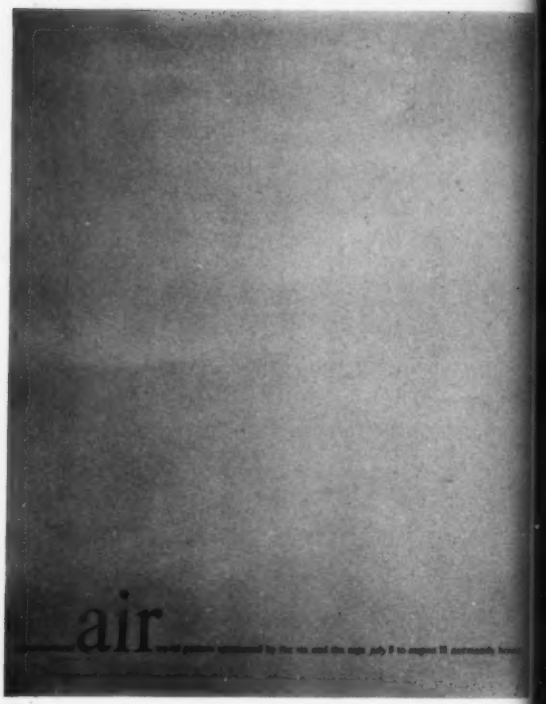
99



98



97



96

96. title: International Air Travel Poster **client:** STA **art director:** Alyce Emerson **designer:** John Massey **illustrator:** John Massey **composition:** Frederic Ryder Company **printing:** The Veritone Company

RECORD ALBUM

97. title: Complete Vocabulary Improvement Series **client:** Vocab Records **art director:** Robert Amft **designer:** Robert Amft **illustrator:** John Chapman (photo)

MISCELLANEOUS

98. title: Color Compact **client:** Martin Senour Paints **art director:** Morton Goldsholl **designer:** Morton Goldsholl/Fred Nomiya **composition:** Monsen Typographers, Inc. **engraving:** Sales Tool, Inc. **printing:** Sales Tool, Inc. **binding:** Sales Tool, Inc.

CATALOG

99. title: Surrealism Then and Now **client:** The Arts Club of Chicago **art director:** Everett McNear **designer:** Everett McNear **composition:** The Libby Company **printing:** The Libby Company **binding:** The Libby Company



OFFI

Presi
First
Seco
Secr
Treas

BOAI

Fran
Netti
Gord
Norm
John
Robe
Susa
Larry
Bert

COM

Arch
Bull
Cale
Educ
Exhi
Fina
Lunc
Mag
Mem
Non-
Norr
Phot
Prog
Publ
Publ
Wor

STA

6 Ea
STa

STA

1934
1936
1936
1936
1937
1938
1939
1940
1941
1952
1952
1952
1952
1952
1954
1955
1956
1956
1956
1956

OFFICERS

President: Herb Pinzke
First Vice President: Hayward R. Blake
Second Vice President: Gladys Swanson
Secretary: Alyce Emerson
Treasurer: Joseph L. Sander

BOARD OF DIRECTORS

Franz Altschuler
Nettie Hart
Gordon Martin
Norman Cram
John Michael
Robert M. Moore
Susan Karstrom
Larry Muesing
Bert Ray

COMMITTEE CHAIRMEN

Archives: Hap Smith
Bulletin: Susan Karstrom
Calendar of STA Events: Dave Osborne
Education: Robert Moore
Exhibition: John Massey
Finances: John Michael
Luncheon Meetings: Joseph Pearson
Magic Lantern: Anne Overton Bishop
Membership: Gladys Swanson
Non-Resident Membership: Saul Bass
Normandy House Gallery: Lawrence Muesing
Photography Group: Art Sinsabaugh
Program and Dinner Meetings: Leo Tanenbaum
Publications: James Brown
Publicity: George McVicker
Workshop: Nettie Hart

STA MAILING ADDRESS

6 East Lake Street, Chicago 6, Illinois
STate 2-7488

STA FELLOWS

1934 Paul Ressinger
1936 William A. Kittredge
1936 R. Hunter Middleton
1936 Oswald Cooper
1937 Dale Nichols
1938 Raymond F. DaBoll
1939 Joseph Carter
1940 Ernst Detterer
1941 DeForest Sackett
1952 Rodney Chirpe
1952 George McVicker
1952 Harold English
1952 Burton Cherry
1953 E. Willis Jones
1954 Harold Tribolet
1955 Albert Kner
1956 James H. Brown
1957 Sarah Taylor Leavitt
1958 William Fleming

SUSTAINING MEMBERS

Abbott Laboratories
American Typesetting Corp.
Brudno Art Supply Company
Bundscho, Inc., J. M.
Leo Burnett Co., Inc.
Collins, Miller & Hutchings, Inc.
Container Corporation of America
The Cuneo Press, Inc.
R. R. Donnelley & Sons Co.
Foote, Cone & Belding, Inc.
Graphic Arts Photo
Hall, W. F., Printing Co.
Hayes-Lochner, Inc.
Hillison & Etten Company
Ludlow Typograph Co.
Monsen Typographers, Inc.
Needham, Louis and Brorby, Inc.
Poole Bros., Inc.
Runkle-Thompson-Kovats, Inc.
Frederic Ryder Company
J. Walter Thompson Co.
Tie-Tie Products & Chicago Printed String Co.
University of Chicago Press
Veritone Company

HONORARY MEMBERS

Paul Bennett
Raymond F. DaBoll
S. H. de Roos
Wm. A. Dwiggins (deceased)
Robert Firmin-Didot
Edwin B. Gillespie (deceased)
Mrs. Evelyn Harter Glick
Morton Goldsholl
Victor Hammer
Method Kalab
Rockwell Kent
Dr. Giovanni Mardersteig
R. Hunter Middleton
Stanley Morison
Dr. Stanley Pargellis
Imre Reiner
Bruce Rogers (deceased)
Carl O. Schniewind (deceased)
Mrs. Beatrice Warde

EXHIBITION CHAIRMAN

John Massey

JUDGES

Edward Katz
Lee King
Carl Regehr

JUDGING COMMITTEE

Charles Dinges, Chairman
Hayward Blake
James Brown
Everett Christoffersen
Norma DeVroeg
Alyce Emerson
Mary Gehr
Nettie Hart
Jessie Martin
Gordon Martin
Lawrence Muesing
Herbert Pinzke
Ronald Stachowiak
Lilli Tschumi
James Wells

PUBLICITY

George McVicker

EXHIBITION DESIGN

Lute Wassman

EXHIBITION INSTALLATION

Lawrence Muesing, Chairman
Pauline Bielski
Ralph Creasman
Lee Ferrara
Victor Ing
Fred Ota
Robert Moore
Phoebe Moore

PRINTED MATERIAL

Larry Klein, Design
Ken Rang, Catalog editorial design
James Brown, Photography
McIntosh Paper Co., Paper
Frederic Ryder Co., Typography
Veritone Co., Printing

TRAVELING COLOR SLIDE EXHIBIT

For students and members of the Graphic Arts Field who are unable to see the exhibition at the Art Institute of Chicago, the STA annually prepares a Traveling Slide Exhibition which is circulated throughout the U.S. and Abroad.

The color slide exhibition consists of approximately 125 slides— one or two for each piece in the Exhibition. The slides are 35mm Kodachromes mounted 2 x 2 inches for use in a standard projector. They are accompanied by a catalog which may be used as running commentary while the slides are being projected. Rental fee is nominal. Any organization or person interested in using this slide exhibition, please contact:

Robert Moore Container Corporation of America
1301 W. 35th Street Chicago, Illinois



photographs at exhibition dinner and opening by Rhodes Patterson



iger, tiger burning bright
Calypso colors attract all in sight

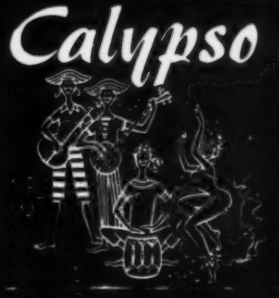


produced by one color lithography

resenting...

ew *Calypso* casein coated paper!

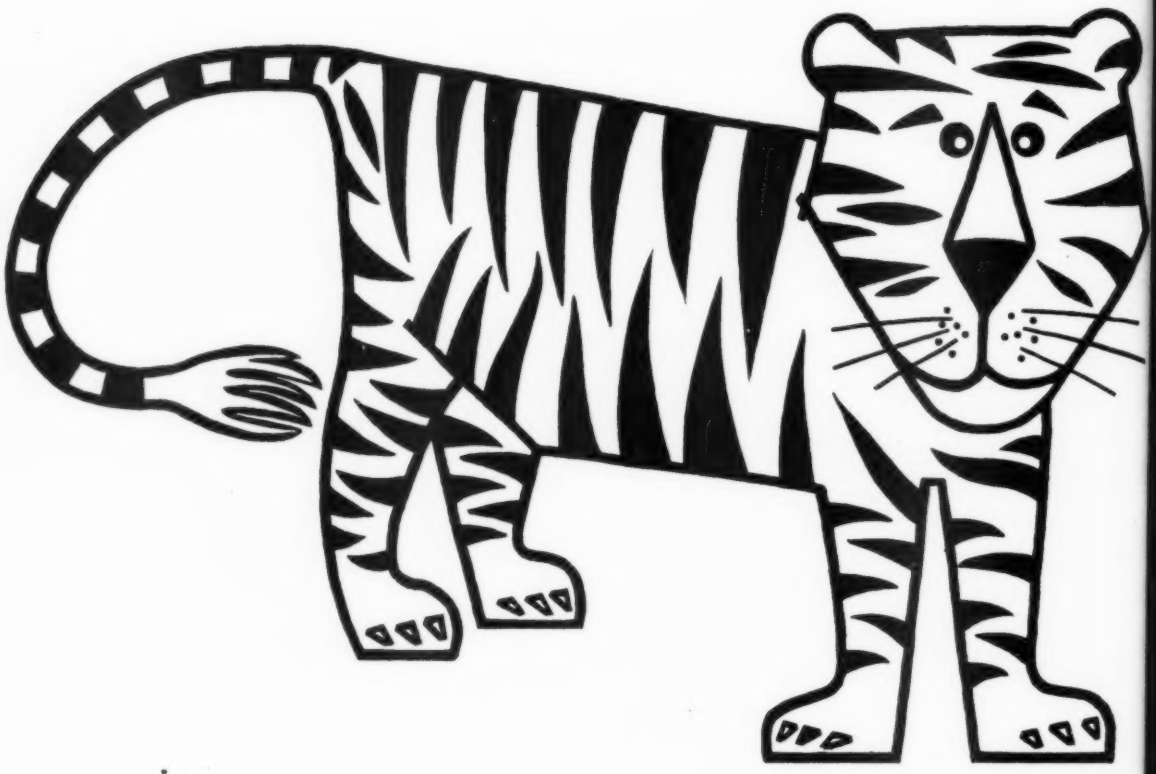
available in 7 brilliant, easy to print, matte finished colors
a full range of printing weights. New Calypso coated papers
w permit the use of impact fluorescent colors for all aspects
product promotion.



THE MARVELLUM COMPANY
Quality Coated Papers since 1921
HOLYOKE, MASSACHUSETTS

marvellum

Tiger, tiger burning bright
Calypso colors attract all in sight



Special Note to Art Directors!

The application of Calypso coated papers in product promotion is unlimited . . . opening new avenues for the creative imagination of the individual art director. Calypso may be used in its full brilliance or as spot colors of impact for insert ads, direct mail, point of purchase displays, packaging or labeling . . . here's your answer where new, attention provoking art forms are desired.

Working sample sheets available on request . . . write today.

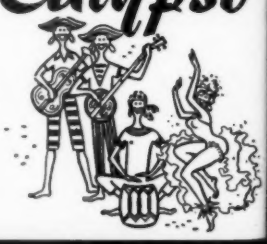
THE MARVELLUM COMPANY

Quality Coated Papers since 1921

HOLYOKE, MASSACHUSETTS

marvellum

Calypso



T

Art Di

THE URGENCY OF THE SYMBOL

600 ad men hear why we need a clear symbology today, how our symbols grew, how they work in many specific segments of our society, and just how the ad man uses them

THE PROBLEM: *to make our communications media more quickly, more surely, more widely understood.*

THE URGENCY: *the sheer volume of information heaped on every man today, its speed and pauselessness, its undigested form offer more data than we can intelligently assimilate. Now is the time to start streamlining our communications systems with a more effective symbology.*

THE DILEMMA: *Coincident with the intensifying urgency of the communications problem we recognize 1) there is no clear science of symbology, much less a dictionary of symbols, and 2) the multitude of symbols we possess lack universal meaning, are everchanging in connotation from place to place, age to age.*

THE CONFLICT: *Do we or do we not have the ability to create and thus more fully control a symbology? One school of thought says yes: we can and we do create symbols. Now we must do so more systematically, more meaningfully. Another school of thought says no: symbols derive from preexisting conditions and are not man made.*

WHERE TO? *No sure answer, no positive platform grew from the conference. None really could in so short a time. But the conference has focused the attention of visual communications specialists on the problems and the many aspects of symbology and impressed its urgency upon leaders of our profession. A start has been made.*

The urgent need to develop a science of symbology in communications was emphasized by CBS President Frank Stanton at the windup of the two-day session on Symbology sponsored by the Art Directors Club of New York.

Why the urgency? As Dr. Stanton sees it the average person today is receiving more information, getting it faster (at the speed of light via TV) and getting it in rawer form than ever before.

The result is impact but utter confusion, misconception. Too often the viewer sees or the reader reads but does not understand. The message, editorial or advertising, is diluted, transformed, or missed entirely.

Here is the field of challenge for visual symbology. There is not yet a real discipline or science of symbology. But it is urgently needed now so that the editor, the ad man, the broadcaster can literally aim his message at the proper psychological reception level of the receiver—the mass of people—so the message will be received and understood instantly and as intended.

Symbols must be found to cut through the intellectual interference caused by prejudice, superstition, misinformation, lack of background information.

Among the challenges: how to symbolize new issues. Information used to be sequential, transmitted and received at a slow pace. People could digest it, develop a perspective of it. Today transmission, reception, and understanding have to be almost simultaneous. The only thing travelling faster than information, claims Dr. Stanton, is a rumor on Madison Avenue.

Here is the dilemma of the average person bombarded with information by all the media today. It is triple edged:

1. He is given raw material unorganized by an editor (as with direct transmission of Congressional committee hearings).

2. He is overwhelmed by sheer volume of data.

3. Data comes in an unbroken stream requiring absorption or discarding almost on the spot.

The problem of the communications professional is how to use symbols to be sure the message is not merely transmitted but is properly received. This is a problem for all media, not merely the electronic media.

Progress to date has been made in the understanding of symbols which we are using as outgoing material in writing copy, designing ads or commercials. The next big breakthrough needed, according to Dr. Stanton, is a better understanding by communicators of what happens when the receiver structures the material we send. "We've got to find out more about what happens between the face of the picture tube and the mind and nervous system of the people watching."

This need for a clear, workable symbology was the raison d'etre for the conference. It was in this belief the ADC sponsored the conference. Program director Elwood Whitney hoped the conference would help focus attention on the problem, help increase awareness of its real importance. Actually, much more was done.

The presentations over the two days ranged from highway signs to problems of world illiteracy; from corporate image problems to hobo symbols; from the viewpoint of a designer to the specific problems of symbology in advertising, international business, medicine, and religion.

The proceedings of the conference will be published late this fall in a hardbound book. Edited by Elwood Whitney and William Longyear, designed by Mahlon Cline, it is planned to sell for $6.50. Copies can be ordered through this magazine.

Following are excerpts from the comments of some of the speakers. Reported more fully is the address of Fairfax Cone on "Symbology in Advertising."

(From the opening remarks by conference program director Elwood Whitney, senior vice president, Foote, Cone & Belding.)

What is a symbol?

"... the constant boiling-down, filtering and refining of ideas to a pure essence, it seems to me, in broad terms, that's what a symbol is. The sheer essence of an idea."

Simplicity preferred...

"In communications the simplest form of identification is the most desirable, provided of course that the means or the form or the device used in such identification be clearly understood . . . nontransferrable."

Confusion...

"... the one word which I believe summarizes the state of mind any researcher inevitably arrives at in the field of symbology is 'confused.'"

Mr. Whitney then asked: "Is this a state of mind or does confusion actually exist? . . . Was the confusion caused by the tremendous intermixture and overlapping of symbol interpretation? Aren't there enough basic forces? And if so, why aren't these indexed? What are the fundamentals in symbology? What are the basic roots to build on? . . . What is needed is a nomenclature that would be universally understood, hurdling language barriers."

Most of the speakers agreed with Mr. Whitney that there is an urgent need for a workable science of symbology and that, certain specific areas excepted, such a science does not now exist on any functional level.

Following an invocation in sign language by Monsignor Walter J. D'Arcy, of the New York Catholic Deaf Center, Rudolf Modley, consultant to the Fund for the Advancement of Education established by the Ford Foundation, gave a general report on the status of symbology in our society.

Our increasing concern with the visual symbol is due to the dual condition of the onslaught of information and influences reaching men's minds and the primacy of visual impact. Defining a symbol as anything which stands for something else, he noted the many kinds of symbols with which we must cope . . . simple symbols, mathematical symbols, words, non-verbal signs. Because the picture has more direct impact than the word, Dr. Modley stressed the importance of putting into the picture-message (illustration, layout, etc.) the most effective symbols.

He also noted how some symbols are obvious, some have to be learned to be understood, and issued a plea for simple symbols to replace confusing words and for standardization of symbols to avoid a new Tower of Babel. Deploring the multitude of separate efforts in this field he called for a unified, coherent effort to classify symbols and to develop greater understanding of how symbols work, how they are perceived both visually and psychologically. Today's visual communicator, he advised, must do more than create an esthetically satisfying design. Function—the transmission of the basic message, clearly, quickly—is his primary concern.

the ability to comprehend...

Dino Olivetti, President of Olivetti Corporation of America, sees "Symbolization not only a means of communication ... but principally the ability to comprehend the concrete, to sublimate it in

abstract form, to synthesize it into a principle which may be used to recreate new concrete forms."

In his largely visual presentation Mr. Olivetti showed how the corporate identity of his company has been established in 106 countries around the world, language barriers notwithstanding. The symbology behind this highly successful identity and attitude building imagery pervades the company, its buildings, the homes of its workers, product design, package design, even the kindergarten run for employee children. This broad concept of every aspect of the company being consciously considered as part of the image building program contrasts with the thinking of such companies as duPont, for example, which lets its unchanging trademark carry more of the burden for identity if not for attitude building objectives.

understanding the objective . . .

In our advanced and complex society we think of symbols in terms of visual or verbal devices, other than language, to help put across the meaning of a message more surely than does the mere word. We are looking for symbols to streamline our communications.

But Dr. Frank C. Laubach, founder of the World Literacy Movement and Director of the Laubach Literacy Fund, focussed the conference's attention on the more basic problem of simply making man literate. Dr. Laubach defines literacy, functional literacy, as existing when a man can read a newspaper. In an impassioned talk he explained the problems of building literacy the world over, its important role in the Democracy vs Communism struggle for domination over men's minds in Asia and Africa, outlined dramatic progress made in some areas. "Freedom from ignorance will mean freedom from want", he noted. How a combination of visual and sound symbols are used to build literacy was demonstrated in an audience participation experiment.

few symbols stand alone . . .

"Actually there are very few symbols, if any, that can express complete messages without association with other symbols, inscriptions, or previous experience on the part of the observer." William G. Eliot, 3d, Supervising Highway Research Engineer of the U.S. Bureau of Public Roads was speaking of highway signs and symbols when he made this observation, which seems to apply to most other communications areas as well. He also noted that ". . . it is possible by mass indoctrination or conditioning to make any symbol mean what we want it to." Mr. Eliot described the problems of developing an internationally understandable highway symbology, illustrated his talk fully, reviewed the present status of international negotiations concerning this problem.

we don't create symbols . . .

"Let's stop kidding ourselves. You in particular Mr. Mortellito, you Mr. Bass, Lubalin, Lionni and all the rest of us. We would be very vain and false indeed in our integrity as creative practitioners if we thought we were really the child bearing mothers of corporate images . . . even if we do help create symbols after the fact . . . we must not forget that you cannot create a symbol before the fact. You know the Catholic cross came *after* crucifixion, the eyegless sign at the oculist shop came *after* glasses were conceived and made, and the CBS eye came *after* the concept of television."

Thus Domenico Mortellito, E. I. du Pont de Nemours & Co., stressed the primacy of the naturally evolved concept over the man-created symbol. He thus places the designer in the role of the interpreter of the corporate (or other) image rather than the creator of it. In this context he explained the philosophy behind the duPont visual corporate image and noted that the whole area of symbology and corporate image development are but a small part of a corporations communications problem.

avoid the pat answer . . .

We are essentially a nation of faddists, observed chairman Whitney, commenting on Mr. Mortellito's remarks. We are quick to seize pat answers for problems to get a quick way out. Only recently it was MR — motivational research. Whatever was wrong with advertising, 'just put it on a couch' seemed to be the attitude. Today, Mr. Whitney cautioned, let's take this problem of symbology very seriously but don't let's make a pat phrase out of symbology or corporate images as if they were rubber stamps with magic solutions to all our communications problems.

this pushbutton era . . .

Designer George Nelson, with his tongue only a little bit in his cheek, pronounced the pushbutton as the great symbol of our times. It represents man's control over the physical world. But the pushbutton, unlike symbols of other eras and societies, is limited to the concept of control. Former symbols were involved with control plus an ingredient of love . . . of God in Biblical times, of a certain kind of man in Greece. "The pushbutton doesn't have room for this . . . maybe something is incomplete in what the pushbutton represents . . . or something is incomplete in our society."

He also noted that symbols tend to be neutral, like flypaper, to which things get stuck. They only become symbols after certain feelings and ideas become attached to them (here agreeing with Mr. Mortellito). In an inspirational way Mr. Nelson then commented on the symbolism in a wide range of slides he showed. Looking at the projections it became obvious that symbols certainly are not new, but that our great awareness of them and our effort to more successfully manipulate them in an organized way for mass communications is.

symbols can be created . . .

"Visual symbols can be effectively *created* to communicate any predesired content . . ." Thus Dr. Irving A. Taylor, Assistant Professor of Psychology at Pratt Institute, takes issue with those who say we don't *create* symbols.

Dr. Taylor sees the need for a grammar for visual symbols, recognizes no such grammar exists but says the basis for it does exist. He also notes that visual symbols, like verbal language, are everchanging. He observed that:

"The impact of visual communication on culture has only recently been explored. Most human behaviour involving facial expressions, hand gestures and foot movements provide a meaningful type of meta-language. The basic generative notions underlying the evolution of Western culture can be detected in the art and science of each era: *idealism* of the early Greeks as seen in their heroic art and quest for supreme values and basic elements; *realism* from the Renaissance depicted in art by photographic-like representation and in science by exactness and precise observation . . . *symbolism* of our day exemplified by the abstract nature of both art and science.

"Visual symbols therefore evolve and

change form sensitive to the forces of the day. They provide the basic components through which cultural changes both occur and are recorded and are to culture and cultural transmission what the genes are to biology and biological transmission."

American culture primarily verbal . . .

"American life has been characterized by the denigration of the visual symbol and the elevation of the verbal image. For American culture has been shaped primarily by a Protestantism which was concerned chiefly with words as the vehicle for the communication of the Word."

Rev. Marvin P. Halverson, Executive Director, Department of Worship and Arts, National Council of the Churches of Christ in the U.S.A. finds today a return of visual art to the churches, a trend away from the verbal emphasis of American 17th century preachers. In religion, he notes, *"symbols cannot be created* but rather emerge out of the totality of man's religious experience. Correspondingly it is possible for a symbol to die . . . when it is no longer related to a reality . . . for a symbol partakes of the reality to which it refers."

four diseases of symbols . . .

Also commenting on the ability of symbols to become diseased and die was Dr. Félix Martí-Ibañes, Editor-in-Chief of MD Medical Newsmagazine. With the aid of slides his presentation traced the history of some medical symbols. He found symbols capable of suffering from infections, intoxications, traumatisms, and degeneration. As examples he cited the intoxication of the cross, originally a solar symbol, in Assyria a symbol of power, in Egypt a symbol of new life. Gradually, through intoxication with so many conflicting meanings it now means many things to many people. In medicine, for example, it means positive reactions indicative of sickness.

The swastika was cited as an example of infection of a symbol. Originally and for a long time it stood for well-being and good luck until its meaning was changed by Hitler to connote chaos, sadism, oppression and tyranny.

The atom as a symbol has been deformed by traumatism. At first it symbolized how the universe was constructed and held together. It represented cohesive force, togetherness, *con*struction. Today it is a traumatic victim of explosions and mushroom clouds and has turned into a symbol of *de*struction and menace.

The last symbol discussed by Dr. Ibañez was ataraxia. Once upon a time, before there were angry young men, existentialists and beatniks, ataraxia stood for serenity. It was a desirable state of imperturbability sought after by Stoics and Epicureans. Among other things it stood for a state of freedom from fear, for good temper, joviality, emotional equilibrium, moderation in exercise of emotions.

But today the very search for tranquility is frenzy. We belligerently seek peace, noisily shout for quiet. Today ataraxia stands for a moronic lethargy that leads to nothing. From serenity via philosophic contemplation to lethargy via Miltown and Como!

significance to the communicator . . .

Diseased symbols become ineffective or even combative tools of communication, fighting or negating the very purpose they are supposed to achieve. Dr. Ibañez suggests it is our duty to restore the true object existing behind each symbol. Where Dr. Taylor seemed to view the ever-changingness of the symbol as a natural occurrence in a dynamic society, Dr. Ibañez sees symbol change as disease leading to symbol death. He says we must "restore the true object existing behind each symbol; we must not confuse the symbol with the object or idea hidden behind it; we must use it adequately; we must respect only good, honest symbols; we must use symbols honestly; we must make of the symbol not an end but a means towards the expression of our sentiments or ideals; we must restore *health* and *joy* to the symbol."

Symbology in advertising

For advertising men and art directors the on-the-job meaning of the conference was brought into focus by Fairfax M. Cone, Chairman of the Executive Committee, Foote, Cone & Belding.

Symbols, Mr. Cone notes, have always been with us. But today's advertising symbology has become a great deal more sophisticated. Many of the pure and personal symbols used in advertising are extremely simple, but they run a lengthy gamut.

"The primary interest of creative advertising people in this field must be in the suggestion of intangible things, and it is here that our use of symbology has become more and more sophisticated . . .

"The trouble is, that symbols, like everything else in advertising, are bound to be copied. And as they are, their effectiveness sooner or later wears out.

"Fortunately, in projecting symbols, as elsewhere, the projection counts almost as much as the symbol itself. And this makes it possible for the same basic symbol to appear tired and unappealing, or, through the use of imagination, fresh and convincing. It is not enough that the symbol be recognized. It also must be seen in context and appealingly.

"Here are two examples of this difference in the use of an identical image. Almost nobody travels by ship today primarily to get somewhere. They do it for the pleasure of the ocean trip alone, or as an addition to the sights they hope to see, or the business that will be transacted upon arrival. Obviously, the symbol of an ocean voyage is a ship. And if you are looking through a magazine, and want to make a trip by sea, an illustration of a ship is a pretty sure means to attract you.

"The important symbology, since we are talking now about sophistication, is what the picture says over and above the statement that it *is* a ship and the advertisement is for a shipping line. Here are two pictures, taken from the same magazine, of two ships that sail the same route, make the same time, and charge the same fares.



"This one, which happens to be an American President liner, could be almost any decent ship. The symbology stops by suggesting to you whatever a view of a ship from above, from a plane or a bridge, connotes.

"Maybe you instantly see all the life on that ship; on sunny decks, in the swimming pool, playing games, eating, dancing, whatnot. Maybe *you* do. But I *don't.*

"I think the symbol is much too threadbare, like a barber pole or one of those old wooden watches that always says "twenty minutes past eight" above a small town jewelry store. Barber poles don't make people want hair cuts. I may need one. But the pole is hardly a symbol of delight. And the wooden watch doesn't make me want to go and trade in my perfectly satisfactory, and still stylish, Omega.

"These are pedestrian symbols. And so I think is this ship. Photographs of deck scenes and Captain's parties are also traditional symbols, along with the views of the ship's whole length.



"On the other hand, when the symbol is dynamic, it gives one's imagination just the stimulation it must have to see something that is promised that cannot be spelled out, either in words or in pictures.

"A new symbol has been created that is at once fresh and clear and complete. It says fun, with lights. And it says that you will find this on the Orient & Pacific. Freshness and newness are the same thing in this instance. But this is not always the case.

"Actually, a symbol may be an old item in the annals of symbology. But how it is used can make it new. I have an idea that babies have probably been used in advertising as often as any other single symbol; to represent love and devotion and trust and obligation, for banks and insurance companies and airlines, and manufacturers of everything under the sun. Here is a new one.



"This little baby represents softness. And does this beautifully for Northern bathroom tissue. 'Soft as my blanket, soft as me, that's how soft softness can be' are words that help the symbol by underscoring the single message in this advertisement: that Northern tissue is, indeed, soft. But it is the symbol that is most important. And while it is a much-used one, the concept here is as fresh as it is clear. This is what symbols in advertising have to be effective, beyond their service in simple identification. The symbols that are giving the advertising people the hardest time right now seem to be symbols for taste, where there is no product picture possible to whet the appetite.



"One of these, from an advertisement for Salem cigarettes does manage, through the symbol of the forest, to make the menthol premise clear and fairly, though not very compellingly, attractive.

"This is pretty obvious symbology. But at least it was handled with skill. It was only natural that menthol coolness would be symbolized sooner or later, not only in green forests and beside mountain streams, but also at the sea shore.



"And Newport cigarettes have succeeded in making this symbol of freshness and coolness not only obscure but also kind of silly. Smoking in the ocean surf and spray could only be a symbol to someone who has never smoked a sea water-wet cigarette. Even unlighted, it would gag a goat. And now look what has happened. Oasis, too, has dicovered the sea.



"But if the sea is more thoughtfully invoked, there is nothing original in its use for Oasis, and its meaning is only casual and pleasant. It divides itself, in image with Newport.

"Speaking about cigarettes, I am reminded of another kind of symbol that cigarette advertising employs, and this is the prop symbol. Ever since David Ogilvy put the patch on the Hathaway shirt man's eye (which I consider the greatest prop, along with Commander Whitehead's red beard, to pop up in advertising in my time), the quest for these symbolic properties has been headlong and pell mell. Out of this quest have come such varied symbols as the umbrella in the dry vermouth advertising. And the man in a dinner suit on a white horse, bareback.

"The liquor advertisements are full of them. There is grandpa's bust (the only statue I ever saw with spectacles on it) for Old Grandad. There is the plaster gloved hand for Calvert. And the incredible bandanna tied around the dog's nose for one of the vodkas. I can't remember which. But anyway, these are theatrical props. Let's think here about the common or standard symbols and their creative use. And about a few that are new and, I think, highly creative. And very effective. First, though, there are a couple of other prop symbols to clearly make the point. Recently there appeared in a new campaign one of the oldest of these in advertising: the bulldog.



"Here he belongs, as these bulldogs always do, to a guy who is tougher than nails. And knows what he wants when he wants it. Just now, with his chin thrust out and his eyes narrowed, he is the 'one man in four who wants a little bit more'. It is the burden of the advertisement that he will obtain this only from Chrysler. And if the dog seems sleepily uninterested, he is still a classic symbol of determination to go with the 'cars that can do what they look like they can do'.

"Incidentally, since there are no cars at all shown in these Chrysler Corporation advertisements, this may turn out to be one of the largest purely symbolic campaigns of all time. In the same issue of LIFE where I caught up with the bulldog, I came across another prop symbol that I find a little bit more amusing.



"This is the horn-rimmed glasses. And as you might guess, the fellow who is wearing them here is a thinking man who has made that great discovery for himself that Viceroy filters best.



"Here, the prop glasses bridge the nose of Mr. Roy Linden of the Union Oil Company of California, and they are his badge of authority and integrity and brains, to proclaim that the American system is being threatened by the failure of productivity to increase at the same rate as wages. Mr. Linden is afraid (as well as he may be) of inflation. But as a figure, he is strictly a prop.

"Mr. Linden's glasses are the counterpart of the old vaudeville comedian's baggy pants. You know that Mr. Linden is a man to pay attention to only as you know that the comic was for laughs, because the only headline in this advertisement is 'Roy Linden'.



"Probably the most dramatic contribution of these is the Marlboro composite man.

"For, in addition to the jut-jaw, the crew hair cut, the sun-squinted eyes and the grim, almost concealed smile of the Marlboro man, this traveler, hunter, soldier, seaman, student of life . . . and raper in the great tradition, wears the tattoo of a charmingly (now that you look at it) misspent youth.

"Here is Yale and Princeton, and maybe California (as I recall one or two of my own classmates), topped off with the traditional explorations of Europe, interlarded with wholly untraditional years in the tin mines of Bolivia or prospecting in South Africa, or along the China Coast . . . where you learn that the most beautiful thing Asia has produced is not the bad poppy, but the Eurasian girl, and that she is best when she is half-Chinese and half-Portuguese. And whatever.

"This is the Marlboro Man. And what his picture says you know; that is, if you know anything. This is symbology working hard and well, because it puts *your* mind to work. It is stimulating. And flattering. And it is very good.

"As a matter of fact it is so good that the Marlboro Man has become also the Viceroy man who thinks, the L & M man who lives modern, the Chesterfield man who likes his pleasure big, the Lucky Strike man who knows a real smoke—and goodness knows how many more.

"Good as he is, the Marlboro Man may be lost in a crowd of not very skillful copies; for, as we said before, too many copies wear out the appeal of even the best original.

"Perhaps it should be asked here whether great symbolism that is not tied down to a single advertiser, by some very special device or consideration (or even copyright) can ever be maintained over a very long period of time. Certainly a Miss Rheingold can be protected. And she has been; not as a trademark, but as a symbol of quality and acceptance that changes constantly, yet always remains the same.



"The advantage here, I think, is that each year one of six well-publicized final contestants actually becomes 'Miss Rheingold'. The Marlboro Man was not called that at the outset. He was everyman in certain romantic terms and the terms could be used by anyone.

"Another figure that is used by any number of advertisers and, because of this, belongs to no one, is Mrs. High Hat.



"Here she has a hat on.



"Here she has her hat off. Otherwise the symbol is the same.

"In the first advertisement she was discerning because she has an automatic dishwasher. Here she is discerning because while she thinks nothing at all about spending money, she *does* use margarine instead of butter.

"Now we come to some subtler symbols. And here I should note a discovery I made in looking at advertising with symbology in mind. I could hardly have been more surprised. For while the general magazines, and newspapers and television are almost cluttered with symbols (or maybe I should say, attempts at symbols), very few of these attempts are directed at women.

"There was a recent rather remarkable exception wherein a very regal female was about to step into a porcelain bath tub that had somehow got connected with a water pipe deep in a forest. But this was an historically cheap brand of toilet soap that needed some face lifting, and not part of a continuing campaign for a leader.

"Ashley Montague, the well-known anthropologist, says that while women may be soft and frilly they are also very hard-headed, and usually try everything on mentally for size. The advertising people seem to know this. And the women get relatively few symbols to try on. When they do, however, the symbols may be highly significant.

"Three of the best known are in the proprietary advertising field, and it so happens that their effectiveness is studied continuously by my company: For Modess, which is the principal competitor of Kotex (which is advertised through Foote, Cone & Belding), for Kotex itself, and for Clairol, which is also advertised by my company. These Modess and Kotex symbols are subtly different in an area that is to all intents and purposes, the very same. Nevertheless, the difference is clearly recognized by women, and extremely important.



"What this beautifully gowned, beautifully groomed woman on the magnificent stairway stands for is utter confidence in everything she has or does. Nothing but Modess, she seems to say, could serve her better. And the symbols of her utter sophistication are the advertisement's only argument; for there is no text; simply the words, Modess because. A competitive Kotex advertisement does have twenty or thirty words of text, and a headline that reads, "wherever you are, whatever you do, new Kotex napkins protect better, protect longer"; But the text is purely explanatory.



"Here also, the sell is in the symbolic picture. The women are a little bit younger than the Modess women; a little less rich. But in place of the symbols or riches (and thus free choice) here are symbols from everyday life and special pleasures . . . and (and here is the real difference from Modess) freedom of action and freedom of movement anywhere, any time.

"How do I know what these symbols are? What I have told you about them is exactly what hundreds of women play back when we show them these advertisements. Some are more attracted by the status symbols. Others lean toward the younger image, and the more attainable. Either way, both symbols are successful, in a field where scores of attempts have proved that this is a product few women want to hear much talk about.

"Another field that is marked off by reticence is that of hair coloring. For as far back as anyone here can remember, up to a few years ago, a woman who colored her hair was probably a divorcee. She was undoubtedly a little on the fast side. And no one could be sure that she was, in fact, a traveler on the primrose path. It was as if, just before World War I, she smoked cigarettes.

"Here then, five years ago, was a job for advertising that would need every help it could get. The logic was all on the side of hair coloring. It helped a woman's appearance. It allowed her to choose and change this as she pleased. And it gave her confidence. That is, except about what the neighbors might say. Then came Clairol. And the very smart owners.



"Here the symbol helps answer the big, moral question. What kind of women, really, color their hair? The answer, and you will find it in every Clairol advertisement, is in the lower

right-hand corner of the illustration.

"It is that little boy. You see, the lady is his mother! Or maybe his aunt, or sometimes a school teacher. The little boy (or little girl) is the symbol that makes the lady okay.

"These, it seems to me, are examples of symbolism used thoughtfully and in an effort to get a great deal more out of them than is possible from the prop symbols that we looked at just before. The trouble here is that this isn't easy. Furthermore, when someone seems to get just the right symbol to say something about a product, that the product itself cannot say (like a power mower, or a boat, or a dress, for example) in advertising, then it is harder than ever for the competition. We've seen this in the case of cigarette advertising. And it happens everywhere. The touching, endearingly tender campaign in magazines for Johnson & Johnson's baby powder, of which we have one sample, is a typical example.



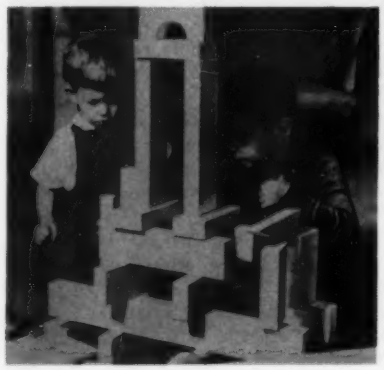
"The symbolism here is in the wonderfully soft, appealing photograph and in the headline that is a paraphrase of a symbolic admonition. This is a brilliant combination of symbols. And each advertisement in the series makes the premise anew. But see what it does to the competition.



"It scared this competitor clear away from the baby as a symbol of babyhood and baby problems, and substituted; of all things, pregnancy!

"Words can be symbols as well as pictures in advertising. And total advertising layouts may be highly symbolic, particularly in retail advertising where the range in appeal from high quality to low price stores can almost be measured by the ratio of white space to black type. Type and lettering, obviously, may be hugely useful as symbols. Either one can speak almost as clearly as any picture. There is no more mistaking Lord & Taylor's practically undecipherable logotype for a snob symbol, than I. Klein's railroad Gothic or Cooper bold headlines for a McGimper approach.

"I think we must realize too that there are stock symbols, or prop symbols, that may be used simply to attract attention, as well as to make a point. Children are one of these. And they are used as symbols in some of the tritest advertising that anyone can imagine. The thing is they are accepted as symbols of home and happiness. And someone is going to remind us of this every day, and use them as a springboard to try to sell us anything he pleases. What do you suppose these kids are selling?



"Or these?



"The first are selling banks because, first (the advertisement says) children have the home-building instinct, too, and second, 'banks like to help this along'.

"The children in the second picture are selling cigars! 'All's fun', it says underneath, 'when youngsters play with toys and *empty* Dutch Masters boxes. All's pleasure when *Dad*—out of his *full* box of Dutch Masters—savors the wonderful taste', etc. This I suppose you might call symbolic association; though I believe I could come closer with a couple of shorter words.

"The finest and the most effective uses of symbols may even be stock symbols if they are used *to express ideas that are not stock ideas.* I wonder if you remember a famous old perfume advertisement that ran without change for years?



"Here was pure, creative symbolism—'an invention to reveal an otherwise intangible truth'. And here is a current, simpler, gayer one, where a stock Parisian prop has been used with 'artistic initiation to suggest ideal truth". ●

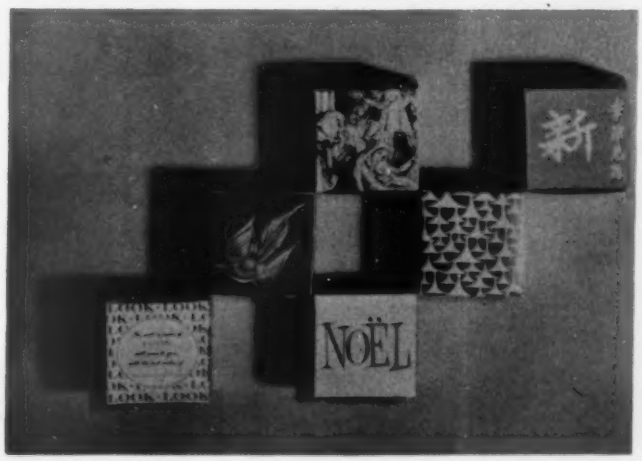


IOWA'S 2nd

RUNS FOR 11 WEEKS IN FOUR DIFFERENT STANDS

The Art Directors Association of Iowa believes in bringing the mountain to Mahomet, if need be. Making sure that Iowans become advertising art conscious the club scheduled its show for stands at Younkers Department Store in Des Moines, Iowa State College in Ames, Davenport Municipal Art Gallery, and currently, through June 20, at the Communications Building, State University of Iowa, Iowa City.

Show chairman was Harry Watts. The 142 pieces were screened from several hundred entries by three members of the Omaha Art Directors Club: Bill Frieze, designer with KMTV in



1) AD: Chris Christiansen
Advertiser: Look Magazine
Art: Frank Deitch



Screeners Frieze, Ervin, Willmarth



Judges McMahon, Moore Shane

Omaha; Frank Ervin, SD, Bozell & Jacobs, Omaha; and Ken Willmarth, illustrator. The awards jury consisted of George Shane, art critic for the Des Moines Register & Tribune; Quentin H. Moore, President of the Omaha Art Directors Club; and designer and illustrator Franklin McMahon.

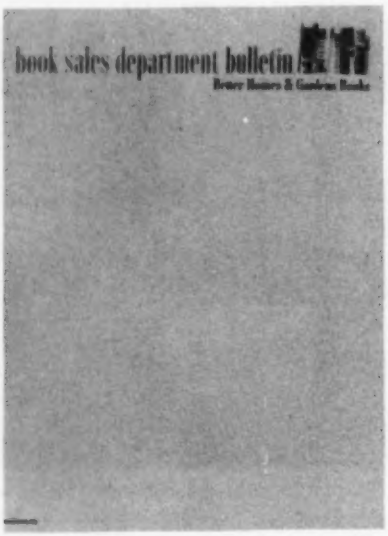
In addition to the five special merit awards pieces, shown here, four special awards were presented to out-of-state entries and 13 in-state merit awards were made. Featured guest at the Awards Dinner was George Baier, Vice President and Executive AD, J. Walter Thompson Co., Chicago. ●



3)



4)



2)

5)



2) *AD: Richard Ramsell*
Advertiser: Book Division, Meredith Publishing Co.

3) *AD: Austin Russell*
Design: John Anderson
Art: Hugh Stirts
Publication: Successful Farming
Publisher: Meredith Publishing Co.

4) *AD: Noble Gammell*
Design: Bud Flanders
Photographer: Lee Thody
Publication: Better Homes & Gardens
Publisher: Meredith Publishing Co.

5) *AD: Richard Ramsell*
Design: Jim Lienhart
Art: Bob Lindborg
Advertiser: Idea Annual Promotion, Meredith Publ. Co.



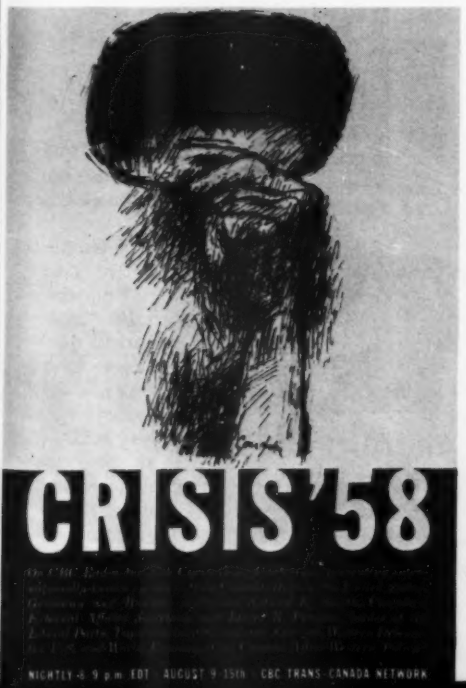
1)

"the most exciting and excellent visual work..."

TORONTO'S ELEVENTH

Problem solving and emphasis on content rather than form may be the swing in some of this year's crop of AD shows, but Toronto holds fast to concentrating on visual excellence. Toronto's stated purpose is "to select and present the most exciting and excellent visual work ... not to judge the sales effectiveness of any piece. The juries are instructed, then, to choose on the aptness, originality, and execution of the design or illustration."

Chairman of this year's show was Cliff Wilton of E. W. Reynolds Ltd. Judges were designer Lester Beall; Leslie Smart, F.R.S.A., President of the Society of Typographic Designers of Canada; and Allan C. Collier, A.R.C.A., T.S.O.A., President of the Ontario Society of Artists. 238 pieces were chosen for the show and five were awarded gold medals. The medal winners are shown here. ●



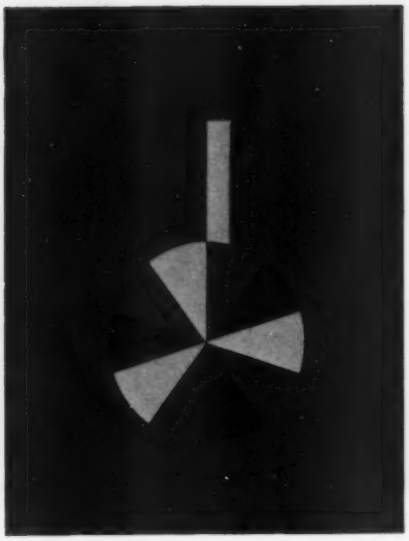
2)

1) Photographer/Advertiser/ Publisher: Walter A. Curtin

2) AD: David MacKay
Design/Art: Graham Coughtry
Advertiser: C.B.C.



3)

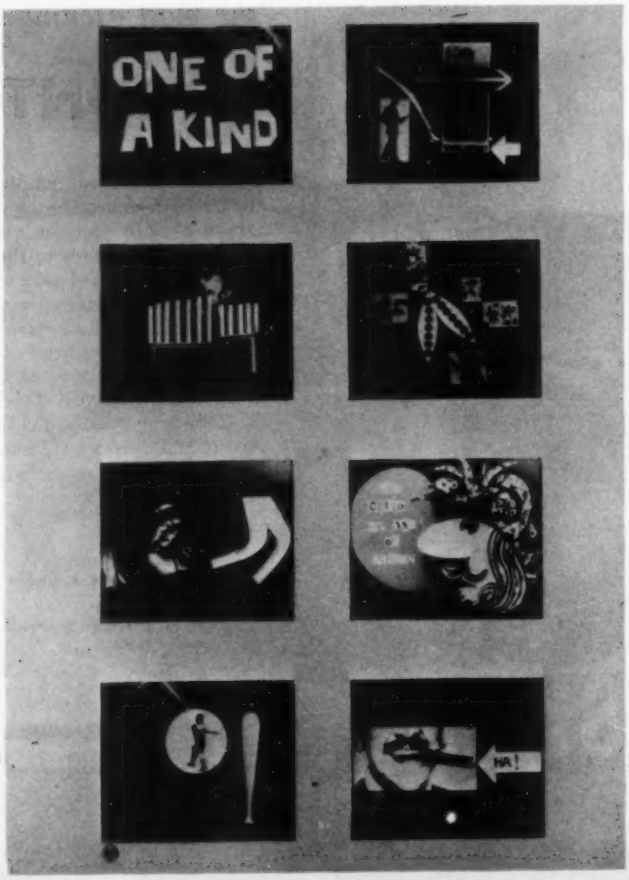


4)

3) *Photographer: Horst Ehricht*
AD/Design: Gene Aliman
Publisher: MacLean-Hunter Publ. Co. Ltd.

4) *AD: Hal Parker*
Design/Art: Theo. Dimson
Advertiser: Imperial Oil Ltd.

5) *AD: David MacKay*
Design: Dennis Burton
Art: Dennis Burton, Warren Collins
Publication: One of a Kind
Publisher: C.B.C.

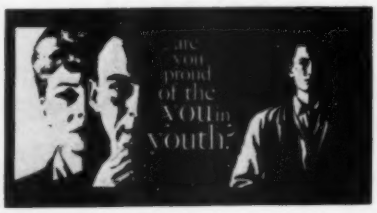


5)

on the west coast



Reed pen journalism SF painter Earl Thollander is also a graphic journalist who has covered assignments from murder trials to the Aspen conference. This illustration is from his 100 reed pen sketches done at the 3-day Monterey jazz festival. June 21 he leaves from NYC on a drawing trip to Russia, Scandinavia, and other countries. Formerly with Landphere Associates, he now free lances, though for ad assignments Landphere still reps him locally.



Campaign appeal to conscience, not pocketbook LA County Federation of Community Coordinating Councils promotes by: mass media announcements of theme "are you proud of the you in youth," information on availability of group discussion materials, working for group meetings on community level. This is a tv slide from the series which also includes posters, booklets, bus cards, all ADed and designed by Barron Hoffar of Stephens Biondi DeCicco, Los Angeles. Photography by Herb Lang. Production by SBD. Type by Service Typography.



Photo Illustrators Group LA 14-member group, who have been meeting informally 1½ years, recently held a representative show of their own work. Since there was no concern with competition for awards, the exhibit, designed by Steve Madden, showed a greater freedom than is the case with most group shows.

From left, Peter Samerjan, Tommy Mitchell, Jason Hailey, Todd Walker, Alex de Paola (at bottom), Phil Fahs, Dale Healy, George de Gennaro. Members not present: Hal Adams, Glenn Embree, Tom Kelley, Charlie Potts, Herman Wall, Max Yavno.

HY FARBER



hy farber, internationally known designer,
joins **J. CHRIS SMITH DESIGN ASSOCIATES**
as design director. this association distinctly broadens
the scope of design for this rapidly growing organization.
1512 n. las palmas, hollywood, calif., hollywood 2-6017

Stock Photos
Send for free illustrated leaflet.
The Picture File
8226 SANTA MONICA BOULEVARD
HOLLYWOOD 46 - OLDFIELD 4-8277



RETOUCHING
PRODUCT ILLUSTRATION
COLOR B W
BACKED BY A COMPLETE ART SERVICE
Layout to complete job. Quick service
Fast Airmail service on out-of-town orders
WM. MILLER ADVERTISING PRODUCTION
672 S. Lafayette Park Pl. Los Angeles 57, DU 54051

IN 28 BRILLIANT—INTENSE COLORS
DR. PH. MARTIN'S
RADIANT CONCENTRATED WATERCOLORS
used in airbrush pen & brush
Color Card on Request. B. ARONSTEIN & CO. Flushing, N.Y.

CAMERA HAWAII
At your service in the 50TH STATE!
Editorial and Advertising photography
A versatile staff directed by
WERNER STOY
206 Koula St., Honolulu, Hawaii
Cable: CAMHAWAII

in Philadelphia

Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
- Craftint
- Kemart materials
- Zipatone
- all graphic art supplies

Send for our 200-page catalog on your letterhead

23 S. Eighth St. • Philadelphia 6, Penna.
MArket 7-6655 • Prompt delivery service

George L. Connelly

1422 Chestnut St., Phila., Pa., LOcust 8-5096

gentlemen's fashions *conservative*
high style

Royer and Roger moves, adds to staff

Philadelphia office of Royer and Roger observed its first anniversary with move to 32nd floor of Philadelphia Saving Fund Society Bldg. and additions to art staff. New staffers are Roslynn Middleman, who co-created the Boeing Aircraft series of 1957 and did NYTimes poster art; Patricia Mann, formerly greeting card designer/illustrator, Scholl Studios; Gwen Hain, holder of John Frederick Lewis European fellowship from Moore Institute of Art; Sally Bixler, who studied applied arts at Fontainebleau in Paris; Maitlon Russell, who was with art staff of Armed Forces Institute of Technology, Washington.



Mel Richman moves to new location

Philadelphia headquarters of Mel Richman Inc. is now in the firm's new $450,000 building at City Line Ave. and Schuylkill Expressway. The three-level building, designed by architect James Reid



GEORGE FARAGHAN STUDIO

1934 ARCH ST.,
PHILA. 3, PA.
• LO 4-5711-12

agency • n. w. ayer
art director • john price
client • the first pennsylvania banking and trust co.
(from animated tv film commercial)

represented by:
Judy Wagner • John Robinson

Thomson, provides 28,000 sq. ft. of floor space, includes a fine arts gallery which will feature monthly exhibitions, and also houses Mel Richman Design Associates and Mel Richman Film Division. Ad, graphic and promotion art groups are housed on upper level, with photographic division on the lower level.

Muralist Hugh Wiley designed building's mosaics. Site planning and landscaping were done by Karl Linn, landscape architect who did Motel on the Mountain and the interiors of the Seagram Building.



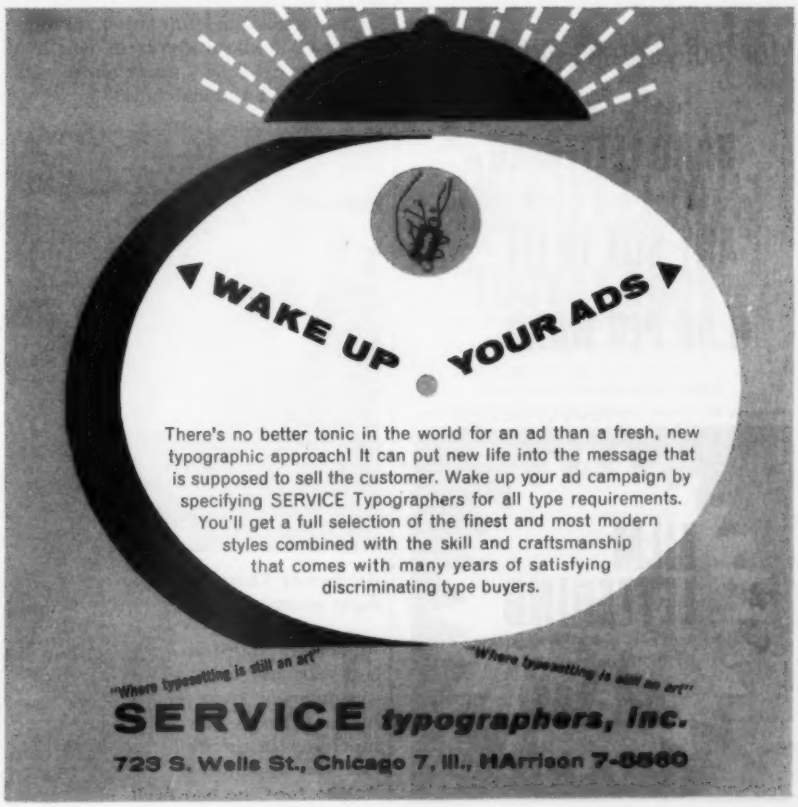
Light touch for printer's image Mailer for Kraft Printing Co., Philadelphia, has Don Madden design and art in yellow-tan and black, spotted with clear purple trademark, type and brandy keg.

Philadelphia notes

Architect *John F. Harbeson,* a member of Harbeson, Hugh, Livingston and Larson, has been elected president of the National Academy of Design . . . *Bob Ross* expanded his House of Ross studio with move to Towne Bldg., Juniper & Arch Sts. . . . *Sidney C. Borish* has been appointed vp in charge of design for Cawley-Neff Associates. He had been their consulting design director for several months. Before joining C-N he had been AD for Pfaus-Finkle Advertising, Trenton. ●



Susan Karstrom exhibits here, works for Aspen Though arrangements chairman for the International Design Conference in Aspen, Susan Karstrom found time to design the Art in Advertising exhibition for Chicago Public Library, teach in evening division of Institute of Design at Illinois Institute of Technology, as well as hold down associate post with Morton Goldsholl Design Associates. She had been an associate and AD of Dekovic-Smith Design Organization. The only woman to serve as Society of Typographic Arts president, she is a director of the AD club of Chicago, holds some 50 awards and has had her work featured in American, Swiss, Italian and English publications.



CHASES GHOSTS!



Don't spoil your work with half-clean drawings—marred by annoying frizzles and ghosts.

Use A. W. Faber-Castell ARTISTS' RUBBER KNEADABLE ERASER. Removes ghosts without a trace. Made of natural rubber, it may be molded into any shape.

#7515—Medium #7530—Large

Buy 'em at your Supplier today.

A.W. FABER-CASTELL
PENCIL COMPANY, INC., NEWARK, N. J.

for today's trend in GOTHICS:

HAND LETTERING BY
FILM LETTERING
ANY SIZE TO FIT
YOUR LAYOUT
$1.00 PER WORD

FREE CATALOG ON REQUEST
PHONE IN YOUR ORDER- 24 HOUR SERVICE

FILM LETTERING
37 WEST 39th STREET
NEW YORK 18, N.Y.
LO 4-8931

chicago

(continued from page 109)



Warren and Heiser mother a chick These three hovering over a real live chick used in Union Asbestos & Rubber Co. ad are AD Arthur Warren of William Hart Adler, (left), photographer Stephen Heiser (in white shirt) and Heiser staff assistant Larry Kreuser, holding torch. The scene was but one incident in creation of business and industrial campaign for Unibestos pipe insulation. Finished ad shows newborn chicks in length of pipe with headline, "won't burn! won't shrink! won't thermal-shock!"



Ax heads Chicago Ayer creative group Charles Ax, who won many awards as Ayer AD before transferring to copy group last year, has been appointed chief of the enlarged creative group set up in Ayer's Chicago office. He was a copy supervisor in the Philadelphia office before this appointment. Before transferring to copy, he had been an art group supervisor. He joined the agency after graduating in 1951 from Los Angeles Art Center School.



Chart/folder combination makes type showing Convenience of pocket folder, reference and comparison aid of chart, and durability are combined in this type display mailer for Monsen Typographers. Printed in two colors on Kimberly-Clark's Texoprint.

Chicago notes

Harry Smedley is now AD at Kolb & Abraham . . . *Phil Dobrofsky* has been re-elected to another three-year directorship of The Association of Art Studios . . . *Dorothy Kienast,* asst. editor of Artist Guild Bulletin and AD and layout artist for various local agencies, now reps Higgins-Hegner studio who moved to 17 W. Ontario . . . *Bob Amft's* now at 203 N. Wabash . . . *James Ferguson* is AD of Stereo Hi-Fi Retailing, new monthly published here •

PERMO WHITE CO.
Zinc Water Colors
Permo White, Grays and Black
Perfect for retouching
Illustrating and lettering
Send for circular
15 E. 40th St., New York 16, N. Y.

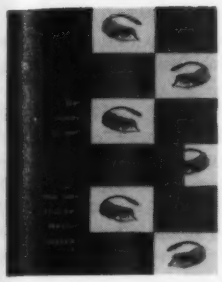


the GUILDEDGE for precise work
the NOREDGE for close work . . both are
steel drawing board edges
for data check with your dealer or write
HEAR-NORTH GUILD chicago,11

SAVE TIME...SAVE MONEY
Versatile Lacey-Luci
for ART • PRINTING • PHOTO • LITHO • SILK SCREEN • ENGINEERING
Send for Catalog B
LACEY-LUCI PRODUCTS CO.
31 Central Ave. • Newark 2, N. J.
DEALERS: Choice Territories Open



$485 and up.



Call

CI 6-2847

See our
slick slide show
of design
illustration
posters
displays
packaging
photography
story boards
and sales
promotion

KLEB STUDIO

3 West 46 N. Y. 36





designer — MATTHEW COHEN contact — HY KLEBANOW

"Joe, write up this job ticket . . . it's another order from our ad in **ART DIRECTION**—it gets results! . . . call yukon 6-4930 at 19 w. 44 st. n.y. 36"



"spec"

PLEASE ACCEPT a well designed type specimen book. Two hundred and sixty six pages of type styles bound in an attractive heavy leatherette loose-leaf binder. Type faces have been set in graduated point sizes to aid in planning type layouts and copy fitting with ease.

MIDTOWN TYPESETTERS TYPOGRAPHERS

For your Type Specimen Book, drop a note on your letterhead to:
148 W. 23rd Street, New York 11

type?

Spoil yourself a little!



Make your job easier by eliminating...
Measuring • Marking Out • Wasting Time...
Use Crescent kee-lined illustration or Bristol Board. Accuracy is assured!
See your dealer for samples!
CRESCENT CARDBOARD COMPANY
Formerly Chicago Cardboard Company
1240 N. Homan Avenue • Chicago 51, Ill.

Crescent QUALITY CARDBOARD

nail biters:



Why worry that color work will be short of perfect?

Instead, go right to K & L with your requirements for Dye Transfers & Ektacolor ("C") prints for reproduction, comps, displays, color processing, flexichromes, transparencies, slides and filmstrips. Be sure of finest, exact color reproduction **delivered on time.** Discuss problems with K & L's top technicians — Sam Lang and Len Zoref.

Call or write for free color Data Handbook and complete Price List.



KURSHAN AND LANG color service, inc.
Dept. A-6, 10 East 46th Street, N. Y. 17, N. Y. MUrray Hill 7-2595

production bulletin

(continued from page 22)

rate coating process is widely used and economical coating method) which for the first time *double* coats on the machine: gives it a roll coating and a trailing-blade coat in one continuous operation. Process claims to offer a more level/smooth printing surface at non-premium prices. Especially in letterpress work, this surface smoothness is an important factor in quality control of tone and color values. Pioneer in this development was Crown Zellerbach whose new mill at St. Francisville, Louisiana (jointly owned by Time, Inc.) started operation in mid-April. It is producing Surfa/gloss (letterpress sheet), Surfa/mat (a mat finish offset paper) and Surfa/lith (an offset coated). The new combination of surface smoothness and levelness is said to be of particular value to high-speed publication printing. For more data: Crown Zellerbach, 36 S. Wabash Ave., Chicago 3, Illinois . . . Strathmore adds Erasewell to its bond papers. Available in white in either bond or onion skin. Strathmore Bond Onion Skin line supplemented with a Fluorescent White . . . new price book issued by Nekoosa-Edwards to its merchants . . . set of four printed specimens on Mohawk's Navajo Cover show paper in white and three colors. Two samples are letterpress, two offset, try and tell them apart . . . art studios as well as printers and agencies are eligible for the Mead Award of Excellence certificates. For data, write the advertising department of Mead Papers Inc., Dayton, Ohio. Mead is also distributing new sample book of Potomac Cover line . . . two volume composite catalog with 118 different large-size samples of cover stock and colored specialties offered in new Peninsular Paper Composite Sample Books. Check Peninsular dealer or write mill at Ypsilanti, Michigan . . . designers responsible for fine letterheads will be recognized with awards by Neenah Paper Co. In past Neenah letterhead competitions awards went only to the printer. First artist to win a Neenah award was Bob Clark of "Bob Clark & Friends", Portland, Ore., for letterheads for Gillespie Decals . . . Penn/Brite offset added another New York dealer to its distribution setup, Forest Paper Co. . . .

IN TYPE: Bauer Alphabets distributing compact 7½ x 6¾ specimen showings for Venus light, medium, bold and extra-bold . . . Hans Schneider, who came to this country in 1956 from Switzerland and England where he studied and

(continued on page 119)

trade talk

ART DIRECTORS CHICAGO: Grant Advertising opened its Hamburg, Germany office with **Rudolph Jon Wille** in charge. He had been an AE with J. M. Mathes in New York and an ad and sales promotion consultant in Detroit. **Rolf Henning** is AD of the German office . . . DAYTON: Senior AD **Laurence E. Brinkman** has been appointed a vp at Kircher, Helton & Collett. He is a member of Society of Illustrators, New York . . . DETROIT: **Claude R. Streb** took over from **James P. Elliott** as exec AD at Y&R here, Elliott having been transferred to New York. Streb had been art supervisor . . . LOS ANGELES: Senior AD **Mani Wilder** joined the Key Club at Erwin Wasey, Ruthrauff & Ryan, having totalled five years of service . . . **Ronald S. Mracky** is AD of the new See/Hear weekly published in Hollywood by Walter O. Miles. It carries tv, am/fm listings broken with program illustrations (photos), and illustrated (usually photos) personality articles . . . NEW YORK: **Robert W. Bode** has been elected a vp at Kudner. He's vp and exec AD . . . **Alan Peers,** a new vp at Kameny Assoc., is exec AD . . . **Carl Le Vander** is now AD with Gaynor & Ducas. He was a designer with Lester Beall . . . **S. Martin Goldman** moved up to AD at Lampert Agency . . . **Robert W. Young** left Lennen & Newell for Wunderman, Ricotta & Kline . . . **Edward J. Widmayer,** now AD with Beckert & Bradley, had been consulting AD with TV Junior and Harrad Publications . . . **Robert I. Cole,** now promotion AD with Charm, had been editorial designer with Harper's Bazaar . . . **George J. Leibman,** now head AD with Lawrence Gussin Co., had been with Calkins & Holden. Another development at Gussin: **Sheldon R. Friedman** has joined the firm as a partner . . . **Robert Baker,** K&E AD, was honor guest at meeting of the 17th Congress of International Chambers of Commerce. He designed the 8¢ World Peace Through World Trade commemorative stamp . . . **William Meinhardt,** Dial Press designer. ADed the revived The Dial, fiction quarterly which will appear October . . . PORTLAND: A **Leo Lionni** display was shown at **Portland Art Museum** . . . ROCHESTER: **Arthur H. Brown** left Carey Studios for AD post in merchandising dept., Rumrill Co. . . . ST. LOUIS: **Don Graft,** formerly of Universal Match Co., joined Hirsch, Tamm & Ullman as asst. AD. Richard A. Martin is AD . . . SAN FRANCISCO: **Adrian Taylor** from Maxwell Associates to Foote, Cone & Belding . . .

ART & DESIGN BALTIMORE: **Gabriel Goldman** celebrated his 21st year in advertising by opening his own agency . . . **Van Sant, Dugdale** takes note of copywriters' art by hanging particu-

BUCHMANN
BRIGHTYPE
CORPORATION

BRIGHTYPE is for Printers, Publishers, Engravers

To get the *best* possible reproduction from hot metal composition, whether printed by offset or powderless etch engravings, use Brightype.

BRIGHTYPE is for Advertising Agencies

Brightype is a photographic process which can be used to convert letterpress engravings—black-and-white or four-color—directly to offset positives resulting in *better* reproduction than printing from the original engravings.

BRIGHTYPE Saves on Platemaking

Whether you print offset or gravure you can save by obtaining a positive directly from type *in one step.* Pasteup, repros, and negatives are eliminated, as is much of the opaqueing when making negatives.

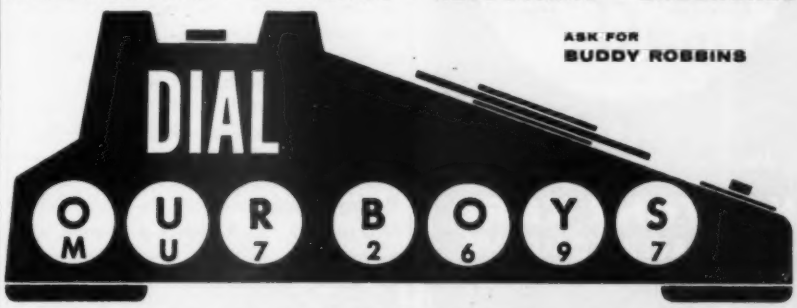
For Information and Demonstration, Call

BUCHMANN
BRIGHTYPE
CORPORATION



216 West 18th Street, New York • WAtkins 4-8792

ILLUSTRATIONS • LETTERING • RETOUCHING • BROCHURES



ASK FOR
BUDDY ROBBINS

BEN SMOLEN ASSOCIATES
44 WEST 44 STREET

WHAT A DIFFERENCE!
TRY
Leathercraft
Cover
ON
CATALOGS
MANUALS
MAILERS

hc

Distributed by leading Paper Merchants throughout the U. S.

HOLYOKE CARD
AND PAPER COMPANY
SPRINGFIELD, MASSACHUSETTS

trade talk

larly distinguished layouts in art dept. . . . CHICAGO: **Austin White** of Johnson White Studio created the basic series of 4 color 24-sheets for McDonald's System . . . **Tom Brogan** did the Humpty Dumpty symbol for Fireside Egg Coffee ads. Agency, Keyes, Madden & Jones . . . **Wilbert J. Uhlich,** with Intaglio Service Corp. since 1946, has been appointed asst. general mgr., Chicago operation . . . **Herbert Baker Advertising** was retained as sales promotion consultant by Smoler Bros., mfg. of women's fashions . . . EAST LANSING: **William Murray Jones, Jr.,** associate professor of art at Michigan State University, won a Fulbright grant to research creative art in Japan . . . CINCINNATI: **Schaten Studios** has been purchased by a group of its employees. It now will be called Studio Art Associates, Inc. The group, who bought the operation from retired Cliff Schaten is headed by **J. C. Johnson,** president and treasurer, **Ray D. Podesta,** vp, and **Clint Orlemann,** secretary. Staff of 17 artists and photogs remains . . . DETROIT: **Lewis Artist Supply** held open house to celebrate completion of modernization project . . . LOS ANGELES: **Eric Ray** left AD post at Recht & Co. to resume his own business, Adgraphics . . . **Robinson, Jensen, Fenwick & Haynes** elected to 4As . . . **6th Annual Technical Illustrators Management Assn. Exhibit** open thru June 21 at California State Museum of Science & Industry . . . **Maury Nemoy** now at 11558 Kling St., N. Hollywood . . . NEWARK: **M. P. Goodkin** now here at 112-120 Arlington . . . NEW YORK: **Ernest Costa,** AD at Grey, had a pen and ink drawing in the 49th Annual Exhibition of the Connecticut Academy of Fine Arts . . . **Midtown Typesetters** has appointed **Ray Eisenberg** type designer/consultant . . . **Richard Hubnick,** formerly with Kudner, joined Basford art dept. . . . **Albert Dorne,** founder and head of Famous Artists Schools, was honored at United Jewish Appeal annual dinner by art materials division. **Sam Flax** is chairman of the division . . . **Frederick J. Whiteman** has been appointed associate Dean of the art school at Pratt. He's been at Pratt since 1940, won two Museum of Modern Art Good Design awards, was represented in first traveling exhibition of American design circulated in Europe by USIA . . . The **NY Mirror's Art in the Public Schools show** will be at Lever House greater part of this month. Exhibit was designed by **Olive Riley,** AD, Board of Education . . . The Modern's resuming its New Talent exhibitions. Sculpture by **David V. Hayes** was chosen for the 11th exhibit, held recently . . . **Alderman & Hogarth** is a newly formed promotion agency. Principals are **Harvey Alderman** and **William Hogarth.** Alderman has been associated with many prizewinning promotions, Hogarth has been

Quality
FLEXICHROME
AND
DYE TRANSFER
Prints



SERVICE
DEPENDABILITY
UNLIMITED PRINT SIZE

SAVE TIME WITH
THE RIGHT PRINT

TECH PHOTO LABS.
14 EAST 39th ST., N.Y.C. • MU 3-5052

PETER SAMERJAN

PHOTOGRAPHY

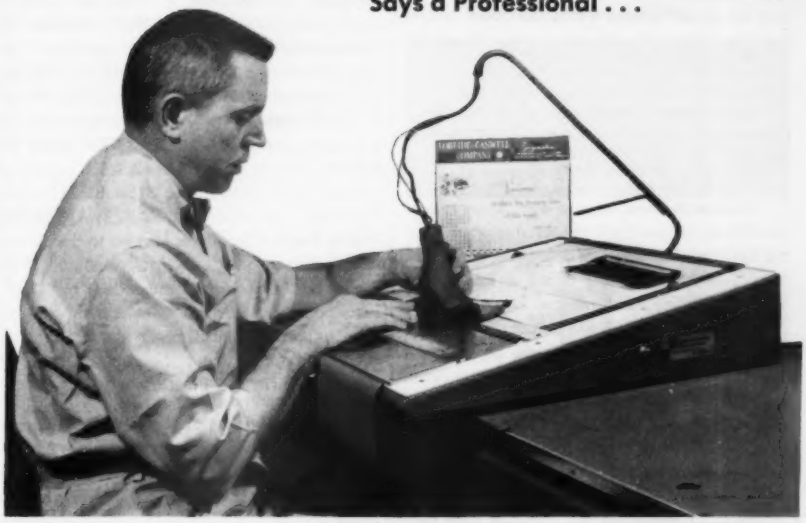


840 N. Fairfax L. A. 46, Calif. OL 3-2940

AD for Select Magazines . . . **Stephan Lion, Inc.,** art design consultants to industry, elected **Richard C. Hollander** vp. He's been with Lion since 1951 . . . Anaconda's own aluminum was glue laminated to cover of its annual report. Anaconda AD **James H. Hobbins** chose a 10 pt. cover stock, Foilcraft Printing printed a transparent copper and a white opaque ink on the foil . . . Artist/designer **Merrill Paul Weiss** now at 130 W. 46. He had been with Tony Martin Assoc. . . . Deadline for **DMAA's 1959 Direct Mail Leader Contest** is July 1. Entry blanks and details from DMAA Headquarters, 3 E. 57 St. . . . **Liam Dunne** designed a type broadside for NY Public Library—it's **Introduction to the Robinson-Pforzheimer Collection of Old-Fashioned Type.** Repro proofs of the types, borders and cuts shown in the broadside are available. Details from The Printing Office, NY Public Library, 5th Ave. & 42nd St. . . . Intertype has showings of **10 pt. Futura Extrabold with Oblique** . . . Knapp Engraving contributed $5000 to Advertising Agency Production Club's scholarship fund. It will be used for a **David Knapp memorial scholarship** at NYC Community College of Applied Arts & Sciences, Brooklyn . . . In The Compact History of the American Red Cross, published by Hawthorn, **Gil Walker's** line illustrations trace, as does **Charles Hurd's** text, the growth of that organization's services . . . **Ergo** is b/w 17" deep by 11" wide promotion folder for 15 artists. First issue was organized by **Bob Sullivan, Jack Beck** and **Sheldon Cutler** . . . **Bruno Junker's** now at 17 W. 44 St. . . . Colorful motion fence around construction site of new Bronx Crosby Ave. branch of Knickerbocker Federal Savings & Loan Assn. was designed by **Zlowe Co.,** constructed and installed by **Stanley Glaubach Displays** . . . **Marshall Baer** and **Archie Apkarian** formed A&B Assoc. at 236 W. 55 St. Baer formerly operated his own studio, and Apkarian was AD at Ross Art Studio . . . Add tv art being used in print too: The little girl on the pogo stick, for **Manufacturers Trust Co.** news ads. BBDO's magazine campaign for **Eagle Mirado pencils,** which features clips from a closed circuit telecast . . . Add horizontal layouts that are placed vertically—Upjohn Co.'s page and a third in Time, on **"the cell"** . . . **Frank H. Koste & Assoc.,** artist/illustrators reps and studio service, now at 65 E. 55 St., in expansion move . . . **Stanislas Fraydas** paintings at Ruth White gallery through June 6 . . . **Mort Scharfman,** asst. AD at Anderson & Cairns, marries student **Helene Bronsnick** this month . . . **Art Students** League summer session booklet out . . . Posner Zabin Loewy Stempel now **Loewy Stempel Zabin, Inc.** . . . **John Henschel & Co.,** sole U. S. agents for Pelikan art materials, now at 425 Fourth Ave. . . .

ProType's Outstanding

Says a Professional . . .



. . . yet anybody can get outstanding results: "We find ProType faster than any other method . . . it eliminates handlettering . . . and we can keep up-to-date with new type faces while saving hundreds of dollars on metal fonts. ProType actually helped us secure several new agency accounts."

So says C. J. Caswell, president of Loheide-Caswell Co., fine typographers in Peoria, Ill. He's an old pro who appreciates speed, ease and economy of sharp, clean headlines or blocks of type produced by ProType on film or paper.

But you needn't be a pro to profit by the ingenious, simple, low-cost ProType. You can get professional results with only a few minutes practice. ProType does everything possible with type . . . and then some. ProFonts, in 10,000 type sizes and faces, range from 6 to 90 point.

Mail coupon today for further information.

Davidson Corporation, 29 Ryerson St., Brooklyn 5, N. Y.

Davidson

DAVIDSON CORPORATION
Subsidiary of Mergenthaler Linotype Co.,
29 Ryerson Street, Brooklyn 5, N. Y.

☐ Arrange demonstration
☐ Send brochure on ProType

Name_____
Title_____
Company_____
Address_____
City_____ Zone_____ State_____

AD 6-9

advertising art
illustration
Cooper School of Art
6300 Euclid Ave.
CLEVELAND 3, OHIO
send for catalog No. 22

TRANSPARENCY RETOUCHING
&
ASSEMBLIES
COLOR
Circle 7-7377
ROBERT CRANDALL ASSOCIATES

Coming to New York?
HOTEL Duane
MADISON AVENUE at 37th STREET
In the Heart of New York City
LOW, LOW SUMMER RATES
Per Day $5 Per Person
Families With Children Welcome!
Private bath & shower • Radio
(TV & Air Conditioning Slightly Higher)
Write for Booklet AD

At **School of Visual Arts:** Instructor **Burne Hogarth's** book, Dynamic Anatomy, published by Watson-Guptill, made AIGA's 50 Best Books. **Robert Hagenhofer's** typography class had as guest lecturer **Philip R. Quart,** sales rep for Lanston Monotype . . . **Leo Lionni** is third designer in Penn/Brite series of full color inserts which show variety of design and reproduction techniques on NY & Pennsylvania's new offset sheet . . . **H. Reeve Angel & Co.** left New York for Clifton, N. J. Their new building is at 9 Bridewell Place . . . **Goldsmith Bros.'** second annual art talent exhibition included: a casein demonstration by **Leonard Blackman** who conducts Watercolor Workshop of NYC Board of Education, adult education program; and Eagle Pencil's Prismapastel techniques demonstration by **Jose Ruiz. Arthur Kayen** won first prize-judges' award, and **Julia J. Considine** won first prize-popular vote. Judges were **Jose Ruiz** and **Murray J. Schlam,** of Murray Schlam Art Studios . . . NORRISTOWN, PA.: Soprano **Rose Bampton** and her husband, conductor **Dr. Wilfred Pelletier,** checked final details of shipment of Krylon Spray Enamels going to U. S. exhibit in Moscow. Miss Bampton is vp of Krylon, Inc. . . . OAKLAND: **Leo Holub** has joined art staff at Kaiser Graphic Arts . . . PHILADELPHIA: Rapid Reproduction Service changed its name to **Typo Reproduction Service** . . . Cover for program of **Paper Club of New York's** 18th annual banquet was Paterson Parchment Co. (Bristol, Pa.) Parchkin Motif Art Parchment. A French-fold designed by art dept. of Paterson, printed in 2 colors . . . PITTSBURGH: **Samuel L. Fahnestock,** chief industrial designer for Alcoa, directs his company's new program for industrial design students . . . RAHWAY, N. J.: **Acrolite** is now in its new plant at 810 Martin St. here . . . ST. LOUIS: **Gene M. Kowall,** D'Arcy vp and exec. AD, conducted seminar at the agency for 20 Southern Illinois University students . . . SAN FRANCISCO: **Walter Landor** has been elected to the board of directors of the S. F. Art Assn. . . . Free lance **Ed Bills** was commended by Calif. Redwood Assn. for his development of tree farm signs and certificates, his layout and art in pamphlets, etc. He's a member of Society of Artists & Illustrators . . .

DEATHS

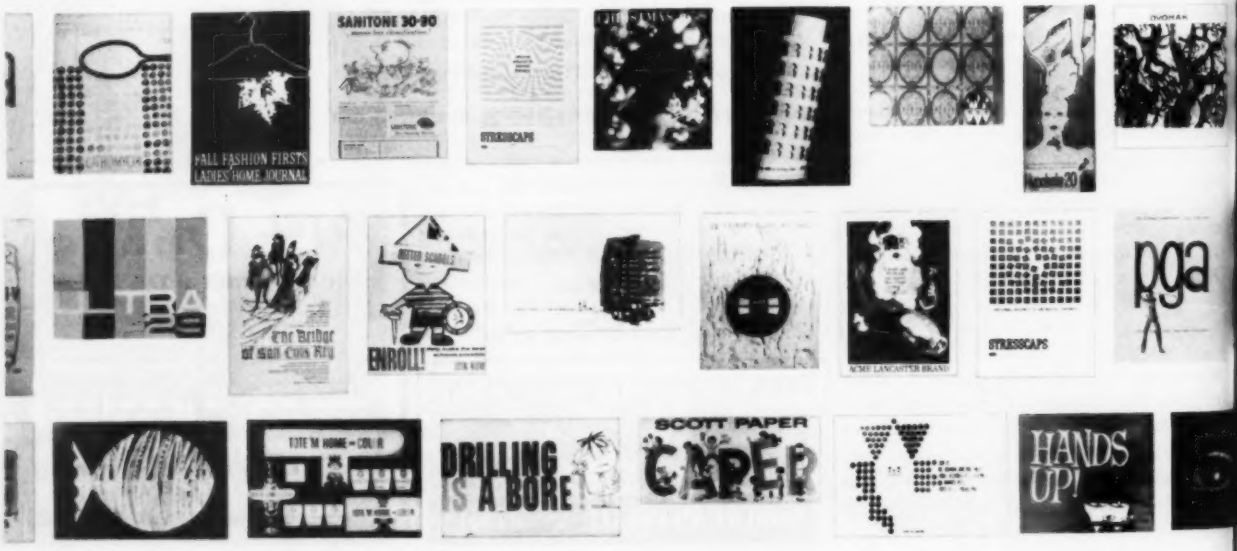
Donald A. Springmeyer, owner of D. A. Springmeyer Assoc., general art service. He was 40. He had operated his studio at 216 E. 49 St. for 10 years. Earlier, he had been a representative for various New York studios . . . Industrial designer and artist **Alexander Rice,** who had until 1955 operated Rice Studio at 67 W. 44 St., died of a heart attack. He was 68. He opened Rice Studio after World War 1, and over the years its employes had included Albert Dorne, Saul Tepper, and other well known names. Before World War 1, Mr. Rice had been AD of the Brooklyn studio of Vitograph, motion picture producers . . .

PHOTOGRAPHY

B/w and color photographs taken over five-year period in Russia by NY Times correspondent **Harrison Salisbury** are available through Photo-Library, NYC . . . **Herman H. Levart,** who had been AE in charge of creative services at David E. Rothschild, now director of ad agency service at Industrial Communications . . . Photo report on France's glamorous St. Tropez, in recent Esquire, by Magnum's **Burt Glinn** . . . NY fine arts-painter-turned-photographer **Walter Sarff** also is president of Sarff Zumpano, who manufacture custom made women's skirts and sportswear designed by **Rosalia Zumpano Sarff** . . . Illustrated essay by **G. E. Kidder Smith** on his approach to architectural photography, in recent issue of Architectural Forum . . . Eastman Kodak's **Ralph M. Evans,** director of color technology div., received the Godlove Award from Inter-Society Color Council . . . Film producer/photographer **Roy Pinney** and naturalist/writer **Ivan Sanderson**



mel richman inc. is proud to be associated with clients who recognize the



making nine-month trip around N. American continent, car, plane and boat for Dave Garroway's Today show, Sports Afield magazine, SEP and others, as well as for Random House and Chanticleer Press book . . . Memorial exhibition of the work of **Lisa Larsen** was included in Natl. Photographic Show held at Coliseum, NYC. It was arranged through Leica Gallery . . .

TV CBS designer **Dennis Burton**, Toronto, had sculpture and painting show at Park Gallery, recently worked on theatre mural while movie crowds watched . . . **Herschell G. Lewis**, formerly president of Lewis & Martin Films, Chicago, now vp in charge of Fred A. Niles industrial program div. . . . Mannheim, Germany Film Festival awarded a certificate of merit to **Production 5118**, Champion Paper's 30-min. sound/color film . . . **Buckeye Corp.**, Springfield, O., acquired Transfilm Inc. Transfilm's present management continues. Buckeye, which manufactures automatic feeding equipment for poultry livestock, added Transfilm to its Entertainment Div., which also has Pyramid Productions and Flamingo Telefilm Sales, both NYC, as well as $1 million of property rights in five tv series from Essex Universal Corp., NY . . . 35 NBCers flew to France to oversee production of a first in major programming—the **Paris series for Garroway's Today** show, which was taped abroad for replay within 48 hours in this country . . . **Filmways Inc.'s** new film and videotape center at 127 St. and Second Ave. to begin production this summer. A one-story building houses two studios, each 100x100 ft., and in a five-story building are a camera dept., carpentry facilities, electrical shop and two floors of storage for props and sets. Filmways production studios at 95th st. and 54th st. will continue to be used . . .

AT THE MUSEUMS ART INSTITUTE OF CHICAGO: The U. S. Collects Pan American Art, July 22-Sept. 6; 62nd Annual Exhibition by Artists of Chicago and Vicinity, thru June 28 . . . MILWAUKEE ART CENTER: 45th Annual Exhibit of Wisconsin Art, thru June 21; Work of Faculty and Students, Children's Art Program, June 25-July 12 . . . MUSEUM OF MODERN ART: The New American Painting, thru Sept. 8; Recent Sculpture, thru Aug. 16; Recent Acquisitions, drawings and watercolors, June 10-Aug. 2 . . . PHILADELPHIA ART ALLIANCE: Group Exhibition, thru June 3; Fantastic Art, June 3-Sept. 24; General Exhibition, Everyman's Gallery, June 3-Sept. 24; Philadelphia Water Color Club, 10-Man Show, June 6-Aug. 12. ●

grafikon ART PROJECTOR

projects copy DIRECTLY onto ANY surface. It does NOT function through a ground glass.
RESULT: no need to work through tracing paper, no need to retrace, work directly on finishes.

Totally dark work-booth provides sharpest and most brilliant images • Simple operation • Handy controls • No distortion or fuzziness • Sharp lens • Front-surface mirror • Make "finishes" directly from sketch • Speeds up scaling • Eliminates costly stats • Rigid masonite booth with roof • Full curtain door.

Priced MUCH lower than any projector in its field
Images up to 36"

Positively no extra gadgets to buy

$349.00 f.o.b.
COMPLETE WITH BOOTH



See your dealer or write to
GRAFIKON CO.
1055 N. Crescent Heights Blvd., Los Angeles, Calif.

MR

ognize the need for quality in creative thinking as an important factor in selling



FOR PASTE UPS AND MOUNTING-ITS THE ANSWER TO THE ARTISTS' PRAYER



DRY-stik
DRY
RUBBER CEMENT
in revolutionary
STICK form



Rub it on DRY — makes paper STICK. Treat only 1 surface. Can't spill, spoil, dry out, stain, ooze, wrinkle. Holds permanently.

DEALER INQUIRIES INVITED

TRIAL OFFER

At ALL leading Art Supply or Stationery Stores. 2 bars $1 postpaid or $5.28 per doz.

Satisfaction Guaranteed

DRYstik Company Dept. 325
4356 N. Kedvale Ave. Chicago 41, Ill.

I enclose $..... Rush postpaid.....bars
DRY-stik at 2 for $1.00, 12 for $5.28

Name.....
Company.....
Address.....
City.....Zone....State.....

rounded corner

(continued from page 46)

Words From A Wily Dane".

SHAKE: (SLUMPING) Yes. Why not? Why not?

SHAKESPEARE LEAVES. THE SUPERVISOR'S SECRETARY STICKS HER HEAD IN THE DOOR.

SECRETARY: Mr. da Vinci from the Art Department is here with the storyboard.

MR. DA VINCI COMES IN, STORYBOARD UNDER ARM.

DA VINCI: (PUTTING LAYOUT ON SUPERVISOR'S DESK) Here, I think you'll like it. I think it's one of the best things I've done.

SUPERVISOR STUDIES IT, FROWNS. PUTS ON GLASSES, LOOKS AGAIN. TAKES THEM OFF, RUBS CHIN, LOOKS AT CEILING, FROWNS.

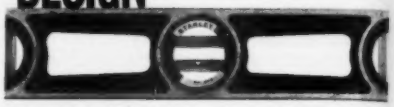
DA VINCI: Well, what do you think?

SUPE: Gee, Leonardo, I think it's real good. The woman is just what we want. Face is swell. The crossed hands are fine. But . . . that silly little smile. It bothers me. Too non-committal, Lee. After all, she *loves* this product. Now, why don't we have a big grin . . . ●

THREE DIMENSIONAL



DESIGN



GLAUBACH-PALAMARA



WAtkins 9-3359



quik-stick
TRADE MARK
spray-on
adhesive

FAST and EASY. Spray it on papers, plastics, photos, and they stick to any smooth surface—can be removed and put back many times.
6 oz. can only 98¢
12 oz. can only $1.69

MAKER PRODUCTS INC.
a division of HUDSON PHOTOGRAPHIC INDUSTRIES, INC.
Croton on Hudson, N. Y.



Cover designer

This month's AD cover was designed by Homer Mitchell, the man behind the camera, and photographed by Steve Woerz. Mitchell has always experimented with the printed image—as an art school teacher, printing firm art director, and serigrapher. Studied graphic design at Yale. His new type of artwork is produced by photographic silk screen color proofing, a new creative way of working with the camera, achieving through the combination a photography with a feeling of painting or drawing.

Photographer Woerz came to the United States from Germany four years ago. Both men are with Paton Studios, Indianapolis, Indiana. ●

AT LEAST $10,000

If you are now selling art and earning at least $10,000, but seek a chance to make more money with an established large creative studio in New York, with more to sell on a commission basis, write, giving full particulars. Interviews will be arranged. Many territories open. Box A-1, Art Direction, 19 W. 44 St., NYC 36, N.Y.

SVA
SUMMER SESSION
CREATIVE CRAFTSMANSHIP

Air-Conditioned ★ 1st session June 1-June 26
2nd session June 29-Aug. 28

COURSES IN: LAYOUT, DESIGN, FASHION, RENDERING, AUDIO-VISUAL ART, PAINTING, STYLIZED CARTOONING, RETOUCHING, AIRBRUSH, LIFE DRAWING, LETTERING, TYPOGRAPHY, PASTE UP & MECHANICALS

SCHOOL of VISUAL ARTS
245 E. 23 St., N. Y. 10 • MU 3-8397
Co-Educational • Day & Evening
Approved for Foreign Students • Catalog D

production bulletin

(continued from page 112)

worked as typographer, has been named head of the Typographic Design department at Lanston Monotype Co. For the past two years Mr. Schneider has been with Merganthaler Linotype Co. . . . Gallery 303 is the new graphic arts educational center being sponsored by The Composing Room, Inc. It will serve for exhibitions, receptions, classes, and will seat 50 for film showings. 303 would like to show films or slides privately made by creative people. If you've any films you'd like to see at 303 (yours or any others) get in touch with the gallery at 130 W. 46th St., New York 36 . . . that new typeface you may have noticed in the Max Factor ads is none other than Max Factor Roman with Italic. It will be available to all advertisers after March 1960. It aims at "femininity, sophistication and readability". Was designed by Alberto Tallone of Turino, Italy following research done by agency Kenyon & Ekhardt, Monsen Typographers, and Lanston Monotype Corp. Has been cut in 8, 9, 10, 12, 14 in Roman italics, with small caps and swash characters. Features long ascenders and descenders, open counters, even color.

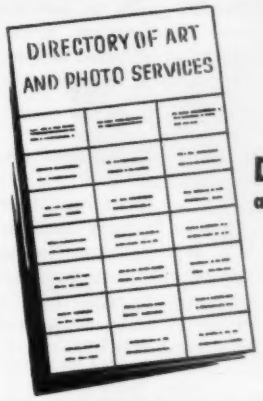
FILMS, AIDS: New Kodak High Speed Ektachrome 35mm film now available has ASA rating of 160 daylight five times faster than previous products of the same type. Higher shutter speeds can be used to stop action better for color work, greater depth of focus will be possible with close-ups, indoor shooting can more often be done using only available tungsten illumination. Comes in Daylight and Type B balanced for artificial lamp use. Conventional Ektachrome will still be mainstay for normal picture taking situations, with new film being used when situation requires ultrasensitive emulsion. In the sheet film sizes a new and faster Ektachrome, known as Process E-3, is also available. It has an ASA daylight rating of 50, tungsten 32, offers the professional a more sensitive emulsion than heretofore and more natural color reproduction in yellows and greens. It is also available, in Daylight type only, in 120 and 620 roll film. Process E-1 film is being discontinued . . . there's a new method of color printing on foil developed by Harrison Color Process, Philadelphia. For short runs, adaptable to full color line or tone copy for displays, covers, magazine inserts, labels, box wraps. Harrison is at 2032 N. 16th St., Philadelphia . . . Frisqwik is a new liquid frisket applied by brush,

(continued on page 123)

ARTISTS • PHOTOGRAPHERS • STUDIOS • MANUFACTURERS

Tell your product story or about your services through the Art Promotion Center's unique sales promotion in Grand Central Terminal.





DIRECTORY of ART and PHOTO SERVICES
at the ART PROMOTION CENTER in the Grand Central.

- Located in the heart of Grand Central's traffic—in the busy Graybar passageway.
- Heavily used daily by volume buyers of art, photography, and allied services in the heart of the largest advertising area.
- Your message, brilliantly illuminated, faces the public directly from 8 A.M. to Midnight, seven days a week.
- Trained attendant gives information, distributes sales literature, forwards leads, etc. for the advertisers.

Daily live demonstrations at the Art Promotion Center bring regularly huge audiences to your story.



Write, phone for complete details and rates

ART PROMOTION SERVICES, Inc.
Grand Central Terminal Bldg.
70 East 45th Street, New York 17, N. Y.
Phone: MUrray Hill 6-2555

Phone Murray Hill 7-1396

JACK WARD COLOR SERVICE, Inc.

PROFESSIONAL

COLOR SERVICE FOR PROFESSIONALS

Ektachrome . . . Anscochrome . . . Kodacolor . . . Ektacolor
Dye Transfer . . . Printons . . . Type "C" Prints . . . Slides
Duplicate Transparencies . . . Art Copies . . . Assemblies

202 East 44th Street, New York 17, New York

PICK UP
SPEED
SCOPE
SKILL

PICK UP A
MARSH
77
FELT-POINT PEN

Marks on any surface . . . in 10 permanent, instant-dry colors. Smooth, valve-controlled ink flow. 4 styles of Felt-Points. For any work from roughs to finished art. Pen alone $3. Sets from $3.25 to $12 at your art supply dealer's, or write

MARSH
STENCIL
126 Marsh Bldg.
Belleville, Ill. P-52

bebell & bebell
COLOR LABORATORIES

from artwork
or from transparencies —
dye transfer prints
any size up to 40" x 60"

new!!!
for busy layout men,
2-headed designers
(matte or glossy)
color photostats
(6-hour service available)
in any layout size

WAtkins 4-8573
108 W. 24th St., New York 11

booknotes

PAINTING AND DRAWING IN CHARCOAL AND OIL. Edmond J. FitzGerald. Reinhold.
16 color plates, plus b/w illustrations on nearly all of the 122 pages. In addition to usual how-to information, artist/teacher FitzGerald has included as specific subjects: landscape, sea, portrait, mural.

CONTEMPORARY AMERICAN PAINTING AND SCULPTURE. University of Illinois.
Illustrated catalog of the recent show held at Urbana with 21 page introduction by Allen S. Weller, dean, College of Fine and Applied Arts, and chairman, Festival of Contemporary Arts. 134 b/w plates of work by as many artists and sculptors. Biographical sketches.

NEW HORIZONS IN COLOR. Faber Birren. Reinhold. $10.
Again available, the 1955 book which examines all known systems of color and color harmony. Over 150 illustrations, 6 in full color, and 2 pages of color chips. Illumination, color in architecture and decoration, effects of color, relationships between color and form, the nature of light, color vision are some of the subjects discussed in this study of industrial, scientific, artistic applications. Birren has been an authority for over 25 years on color and how it affects vision, emotion, psychology.

POINT OF SALES DISPLAY. R. H. Talmadge. Viking. $6.50.
The author, a leading English designer, has included enough b/w illustrations to split his 95 pages about equally between European examples of display and his text, which is a complete course in the subject.

PUPPETS AND PUPPETRY. Cyril Beaumont. Viking. $9.50.
Ballet historian Beaumont has included nearly 400 illustrations of work by leading designers in the United States, Europe and Israel. In addition to history of the art, its traditional uses, Beaumont describes new uses, such as in films and tv.

ART IN AMERICA. Vol. 47, No. 1. Vision. $2.95.
New Talent in the U.S.A. 1959—in sculpture, painting, crafts, architecture, photography, prints and drawings—is theme of this issue. American Federation of Arts has scheduled a traveling exhibit for 1959-60 based on this material. This issue rounds off its main subject with selections from New Talent 50 Years Ago, and, New Talent From Abroad.

BUY THE
BIGGEST VALUE ON THE MARKET!
Camera Lucikon
. . . FASTEST
MOST ACCURATE
PROJECTIONS
FOR LAYOUTS
AND SCALING

Model "A" Patented
Only $498.00 fob Newark

Projects ANYTHING opaque, transparent or three dimensional 400% in true color, thru and upon the working surface without hand shadow and in perfect detail. Also makes line or halftone, negatives, velures, photocopies, silk screen positives.

EXCLUSIVE FEATURES
- Viewing area 24"x 36"
- Copyboard area 27"x 32"
- Floor area 29"x 36"
- Parallel Adjustments for accuracy
- On casters for mobility
- No extras

Sold Thru Commercial Art Dealers Everywhere

WRITE FOR BULLETIN #101 to:
The M. P. GOODKIN CO.
112-120 Arlington St., Newark 2, N. J.

FREDRIX
Since 1868

3 STORES IN NEW YORK
CONVENIENTLY LOCATED
TO SERVE YOU
PROMPTLY AND EFFICIENTLY

Distributors of All Famous Brands

PHONE FOR PROMPT SERVICE
ARTISTS MATERIALS · DRAFTING SUPPLIES
PICTURE FRAMING

E. H. & A. C. FRIEDRICHS CO.
Artists Materials Since 1868

In New York
40 EAST 43rd STREET
Murray Hill 2-2820
140 WEST 57th STREET
Circle 7-6608
363 LEXINGTON AVE.
Lexington 2-0300

In Philadelphia
Henry H. Tews, Inc.
1527 Walnut Street
Rittenhouse 6-8742

booknotes

AMERICAN HERITAGE. Vol. X, No. 3. $2.95. Color plates from the Macmillan book "Mr. Otis" provide amusing spot in this issue. Mr. Otis is really Stewart H. Holbrook, historian. Also: Oscar Bergen's pen sketches of U. S. presidents; a photographic Portfolio of Baseball Greats; Henry Louis Stephens' 1860s sketches of the Comstock Lode days; photographs of Puccini in America; illustrations for George Howe's chronicle of the first American crossing of Siberia (1804), and for The Elizabethans and America.

SKETCHING WITH THE FELT-TIP PEN. Henry C. Pitz. Viking. $2.95. A how-to book on felt, wood and nylon pens. Demonstrations of effects possible with each on variety of drawing surfaces, and in combination with other media. Drawings by Pitz, Robert Fawcett, James Leindecker, Henry Koehler, Ray Betuel, Howard Munce.

GARDNER'S PHOTOGRAPHIC SKETCH BOOK OF THE CIVIL WAR. Alexander Gardner. Dover. $6. First complete reprinting of the rare book of Civil War photos, compiled in 1866 by Alexander Gardner who was brought to America by Mathew Brady in 1856 and who actually took many of the photographs attributed to Brady. Of the 100 pictures shown, a third have not been reproduced before. In the original book photos were not mechanical reproductions but actual positive prints pasted in place. This edition reproduces the original photographs, same size. Text by Gardner is an interesting, personal commentary. ●

what's new

CUSTOM MADE COINS: How To Use Leyse Custom Made Coins is title of brochure illustrating and describing trade and souvenir coins and key chain tags available in either plain or color anodized aluminum. Free from Leyse Aluminum Co., Kewaunee, Wis.

VERSATILE AIR BRUSH: The Wren is a new air brush which can produce a pencil-thin line, a broad shading or a stipple effect. Comes in two models. Model A sprays light to medium consistency materials, Model B applies medium to light-heavy materials. Further information from Binks Mfg. Co., 3122 Carroll Ave., Chicago 12, Ill. ●

ANNOUNCING THE EXCITING NEW ART MEDIUM!



©1959, SPI

SET INCLUDES:
8 Speedry "Dry-Brush" colors
1 bottle Speedry Solvent • 3 Aluminum Nib Holders • 15 Speedry Felt Nibs in six shapes: Round, Fine Round, Square, Cube, Chisel, 4-Way; PLUS Wood Nib for finest line and detail work • Convenience Platform.

The new Speedry "Dry-Brush" Set No. 718A answers the artist's basic need of a wide-range palette of instant-dry, waterproof colors for use in "dry-brush" techniques, sketching, hatching, pointillism, color-control and exciting new effects. For a descriptive bulletin, write:

5.95 COMPLETE

SPEEDRY PRODUCTS, INC. Dept. D-6 Richmond Hill 18, N.Y.

All Speedry Products, including the world-famous original MAGIC MARKER, are protected under one or more of the following U.S. patents: 2416596, 2523879, 2547541, 2713176, 2805641. Other U.S. and World Patents pending.

Perfection in DYE TRANSFER
Individually treated TYPE C
Complete COLOR SERVICE
PIC CORP. 5 W. 46 ST., N.Y. 36, N.Y. PL 7 4272

RE-LAX
EKTACHROME
retouching problem?
LET GEORGE DO IT!
Geo. Wildner
COLOR SPECIALIST
218 Madison Ave • MU 3-5541

New... nonabrasive MIRACLE ERASER
"KLEER-OFF" Miracle Eraser
* Terrific for removing rubber cement from Color Aid too!
... and for a really fine Sable Water color brush, ask your dealer for the "GRAEF 700."
A. LANGNICKEL, INC.
115 W. 31st St., New York 1, N. Y.

DYE-Transfers
Flexichromes—Matrices
CORREIA COLOR INC.
now located at
55 West 45th St.
CI 5-0566

DIE-CUT CONSTRUCTION PAPER ALPHABETS
Visual letters
2, 3 & 4 INCH SIZES • 10 COLORS
A quality product by the makers of STIK-A-LETTER
Write for information
Stik-a-letter Co. Rt. 2, Box 286, Escondido, Calif.

type

is the face you turn to the public

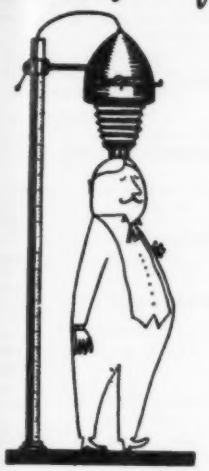
.....A copywriter knows the visual excitement created by a good headline. How many hours of hard work and frustration have gone into this part of the advertising message? How many have achieved greatness in copy for this alone? But how many good headlines have been destroyed by poor typographic presentation because of the inability, lack of experience and understanding on the part of the producer. You need a typographer that not only knows his business, but effective advertising as well. Advertising typography is the ATA member's business. He has made his reputation, not only for good typography but also for his ability to interpret an advertising sales message typographically. Why not phone your ATA typographer today?

ADVERTISING TYPOGRAPHERS ASSOCIATION OF AMERICA, INC.

Executive Offices: 461 Eighth Avenue, New York City

It Pays To Set Type Right At: *Akron, Ohio,* The Akron Typesetting Co. · *Atlanta, Georgia,* Higgins-McArthur Company · *Baltimore, Maryland,* The Maran Printing Company · *Boston, Massachusetts,* The Berkeley Press, H. G. McMennamin, Machine Composition Co. · *Buffalo, New York,* Sahlin Typographic Service · *Chicago, Illinois,* J. M. Bundscho, Inc., The Faithorn Corp., Hayes-Lochner, Inc., Runkle-Thompson-Kovats, Inc., Frederic Ryder Company · *Cincinnati, Ohio,* The J. W. Ford Company · *Cleveland, Ohio,* Bohme & Blinkmann, Inc., Schlick-Barner-Hayden, Inc., Skelly Typesetting Co., Inc. · *Columbus, Ohio,* Yaeger Typesetting Co., Inc. · *Dallas, Texas,* Jaggars-Chiles-Stovall, Inc. · *Dayton, Ohio,* Dayton Typographic Service · *Denver, Colorado,* The A.B. Hirschfeld Press, Hoflund-Schmidt Typographic Service · *Detroit, Michigan,* Arnold-Powers, Inc., The Thos. P. Henry Company, George Willens & Company · *Indianapolis, Indiana,* The Typographic Service Co., Inc. · *Kalamazoo, Michigan,* Mahoney Typographers, Inc. · *Los Angeles, California,* Adtype Service Co., Inc. · *Milwaukee, Wisconsin,* Arrow Press · *Minneapolis, Minnesota,* Duragraph, Inc. · *New York, New York,* Ad Service Company, Advertising Agencies' Service Co., Inc., Artintype, Inc., Associated Typographers, Inc., Atlas Typographic Service, Inc., Central Zone Press, Inc., The Composing Room, Inc., Composition Service, Inc., Diamant Typographic Service, Inc., A. T. Edwards Typography, Inc., Graphic Arts Typographers, Inc., Huxley House, Imperial Ad Service, King Typographic Service Corp., Linocraft Typographers, Inc., Master Typo Company, Christ F. Olsen, Frederic Nelson Phillips, Inc., Philmac Typographers, Inc., Royal Typographers, Inc., Frederick W. Schmidt, Inc., Harry Silverstein, Inc., Supreme Ad Service, Inc., Tri-Arts Press, Inc., Typographic Craftsmen, Inc., The Typographic Service Co., Vanderbilt-Jackson Typography, Inc., Kurt H. Volk, Inc. · *Newark, New Jersey,* Barton Press, William Patrick Co., Inc. · *Pittsburgh, Pennsylvania,* Davis & Warde Inc. · *Philadelphia, Pennsylvania,* Walter T. Armstrong, Inc., Alfred J. Jordan, Inc., Progressive Composition Co., Typographic Service, Inc. · *Portland, Oregon,* Paul O. Giesey, Adcrafters · *Rochester, New York,* Rochester Monotype Composition Co. · *St. Louis, Missouri,* Warwick Typographers, Inc. · *Seattle, Washington,* Frank McCaffrey · *Toronto, Canada,* Cooper & Beatty, Limited.

the height of quality



Peterson
COLOR LABORATORY
DYE TRANSFER PRINTS
ORegon 9-7360
10 EAST 39th STREET, NEW YORK 16, N. Y.

COLOR STATS



Fast, economical, quality reproductions in any quantity of any copy—in one to four colors—up to 16" x 20". We make these Color Stats and Black-and-White Photostats in Philadelphia, day and night . . . another Progress-Hanson-Progressive Group service. Write or phone any Progressive office for Color Stat details and prices.

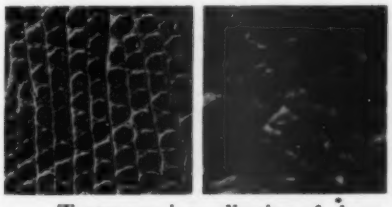
PROGRESSIVE
COMPOSITION COMPANY
9th & Sansom Sts. Philadelphia 7, Pa.

PHILADELPHIA	WAlnut 2-2711
NEW YORK	MUrray Hill 2-1723
NEWARK	MArket 3-5334
WILMINGTON	OLympia 5-6047
LANCASTER	EXpress 4-1675
BALTIMORE	SAratoga 7-5302
WASHINGTON	EXecutive 3-7444
RICHMOND	MIlton 4-2771

production bulletin

(continued from page 119)

pen, ruling pen, compass, etc. Contours and shapes impossible with knife-and-paper technique can be achieved. Frisqwik does not affect surface to which applied, will not stain, chip or crack surface or applied colors. Watersoluble colors may be used with it without penetrating. Animat Ink, 216 E. 45th St., New York 17, N. Y.

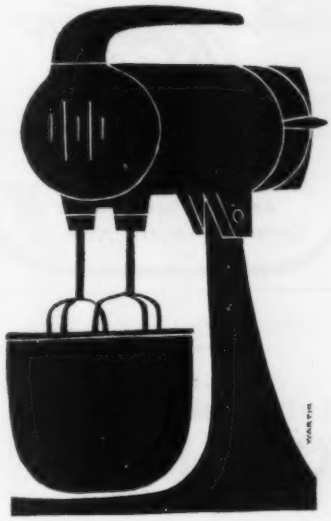


. . . Texturama is a collection of photographic prints of a wide variety of textures. Continuous tone glossy prints are ready to use. Print surface will take ink, paint or water color. Texture close-ups run the gamut from field stone to white mesh, sand, brick, wood, bark, leather. Textures stocked in 11 x 14 sheets can be made in sizes to order and special textures will be produced as ordered. Swatch book illustrating available material free from Customlab, 34 E. 23rd St., New York 10, N. Y.



TRANSPARENT TYPE: Recent American Golfer full color ad showed four fashion models posed in a dirt pathway running through a green shrubbed lane. Large type, surprinting across bottom of the spread was in green, with large red asterisk. Type was transparent with process color pix underneath coming through. Effect, unusual in conventional four-color process magazine ad, was achieved by proofing type in colored transparent ink in position on acetate. Proof then was assembled over the Ektachrome under glass and conventional process plates made from the assembly. AD, Bob Farber, Irving Serwer. Photo by Ray Kellman. Also helping achieve effect: Serwer PM Morris Baumstein; Aaron Burns at The Composing Room and Joe Johnson at Condé Nast. ●

Whip big service costs with a clear concise graphic instruction book for your consumer product. *R. Sutter, 51 East 42nd Street, N. Y. 17, N. Y. YUkon 6-8755*



Saral PAPER TRANSFER TRACING
• ERASES LIKE PENCIL

Use Saral's 4 colors:

GRAPHITE—for dark on light surfaces
YELLOW—for light on dark surfaces
BLUE—for mechanicals (non-photographic)
RED—for glossy surfaces (acetate, photos, stats)

$3.50 per BOXED ROLL • 12 Feet x 12½ Inches

Write for Free Samples to S. B. ALBERTIS • 5 Tudor City Pl. N. Y. 17

Kodak **TYPE C** color printing at its best!
• Backed by experience gained in 20 years of custom color printing

FOR: • *Layout* • *Reproduction* • *Quantities*

FROM: • *ColorNegatives* • *Color Transparencies* • *Color Artwork*

Ralph Marks Color Labs.

344 East 49 *EL 5-6740*

Color-aid
BACKGROUND PAPERS
THE *Original*
COORDINATED COLOR SYSTEM
with a Reputation
Color-aid papers are available in 202 coordinated colors. 24 basic hues, 4 tints and 3 shades of each hue, 8 grays, black and white. Sheet size 18" x 24". At leading dealers.
Ask for our new "Life Red"
Color-aid Co. 329E.295t.N.Y.16

type "C" ektacolor print
dye transfer
black & white
& flexichrome
retouching
involving the use of bleaches, dyes, electronics*, chemistry and abrasives for the sole purpose of insuring the most faithful reproduction of your photography is truly an art as produced by
ARCHER AMES ASSOCIATES
16 East 52 Street, New York 22, MU 8-3240
*demonstration on request
contact: ARCHER AMES/LEON APPEL

PHOTOSTATS
AMERICAN BLUEPRINT CO.
7 EAST 47TH ST. Plaza 1-2240
299 MADISON AVE. MU 7-1961
630 FIFTH AVE. CO 5-0990
60 EAST 56TH ST. Plaza 1-2240

ib irving berlin INC.
ARTISTS & DRAWING MATERIALS
719 Eighth Avenue • New York 19, N.Y.
CIRCLE 6-6350

ready reference

to have your firm listed call YUkon 6-4930

ART MATERIALS

Lewis Artists Materials Inc.
Sole distributor of Mercury Products
158 W. 44 St., N. Y. 36 JU 6-1090

COLORSTATS

Ralph Marks Color Labs
Low cost, full color reproductions from color transparencies and opaque copy.
344 E. 49 St., N. Y. C. 17 EL 5-6740

HISTORICAL PRINTS

The Bettmann Archive
Old time prints and photos, any subject. Events, Industries, Fashion, Decors. Ask for folder 6A.
215 E. 57th St., N. Y. 22 PL 8-0362

ILLUSTRATION

Steven Vegh, Jr.
Aeronautical & Marine (Figures Included)
1262 Brook Ave., New York 56 LUdlow 8-1740

PHOTO EMPLOYMENT SERVICE

Prestige Personnel Agency
Experienced and trainees—all phases
Careful screening—no charge to employer
130 W. 42 St., New York 36 BR 9-7725

PHOTO SERVICES—COLOR

Robert Crandall Associates, Inc.
Duplicates, retouching, assemblies, photocomposing, processing.
58 W. 47 St., N. Y. C. 36 CI 7-7377

Ferrara Color Studios, Inc.
Creators of Colorsemblies
Ektas assembled, retouched, duplicated
112 W. 48 St., NYC 36 PLaza 7-7777

Kurshan & Lang Color Service
24 Hour Custom Ektachrome processing
Duplicating & Dye Transfer Prints
10 E. 46th St., N. Y. 17 MU 7-2595

Norman Kurshan Inc. Color Service
Quality dye transfers, C-prints & stats.
Duplicate transparencies, art copies, slides.
24 hour custom color processing.
Call Norman Kurshan directly at
8 West 56th St., N. Y. 19, N. Y. JU 6-0035

Ralph Marks Color Labs
Dye Transfer prints for reproduction: strip-ins, gang-ups, special effects.
Ektacolorprints: Reproduction quality and/or quantity prints.
344 E. 49 St., NYC 17 EL 5-6740

Jack Ward Color Service, Inc.
Type "C" prints—duplicates—dye transfer prints
Color processing—
202 East 44th Street MUrray Hill 7-1396

PHOTO SERVICES—B&W

Modernage Photo Services
480 Lexington Ave. 319 E. 44 St.
YU 6-8343 LE 2-4051
New York 17, N. Y.
Prints for reproduction in grey scales to meet exacting requirements of all printing processes.
- Developing by inspection
- Custom printing for magazines and industry
- Copying of artwork and prints to size
- B&W negatives from color transparencies—color corrected

PROOFREADING, EDITING

Lasky Associates
Authoritative, objective reading on manuscript and proof. Catalogs, brochures, technical books and bulletins. We find *all* the mistakes.
131 W. 23rd St., N. Y. 11 CHelsea 2-6675

RETOUCHING

Ted Bellis
Flexichrome, Carbro, Dye Transfer, Black & White
10 W. 33rd St., N. Y. C. PE 6-6850

Color Transparency Retouching Studio
Finest Retouching and Assembling
58 West 47 St., NYC 36 CI 7-7377

Robert Crandall Associates, Inc.
Transparency retouching and assembling by experts.
58 W. 47 St., N. Y. C. 36 CI 7-7377

Davis • Ganes
Color correction/retouching—Transparencies, Dye Transfers, Carbros. Flexichrome "C" Prints.
516 5th Ave., N. Y. 36 MUrray Hill 7-6537

Horstmann & Riehle
Black & White, Industrial & Flexichromes
475 Fifth Ave., N. Y. C. MU 5-7258

Tulio Martin Studios
Transparencies
58 W. 57th St., N. Y. 19 CI 5-6489

Frank Van Steen
Color Retouching.
370 Lexington Ave., N. Y. C. LE 2-6513

SALES PRESENTATIONS

Robert Crandall Associates, Inc.
Projection duplicates of excellent quality.
58 W. 47 St., N. Y. C. 36 CI 7-7377

Presentation Department
• Visual Aids • Promotional Material • Silk Screen
4 W. 40th St., N. Y. C. LOngacre 4-4590

Rapid Art Service, Inc.
Creative Art Studio • Silk Screen • Typesetting • Letterpress • Bookbinding • Charts and Maps • Exhibits & Displays • All under one roof, with 5[illegible] craftsmen and 15,000 sq. ft. of space to give you the fastest service in New York.
304 E. 45th St., NYC 17 MUrray Hill 3-8210

Wiener Studio
Charts • Posters • Slides • Hand Lettering
12 East 37 St., N. Y. C. MU 6-0650

SILK SCREEN PROCESS

Jaysee Display Advertising, Inc.
Quality reproduction. Posters and displays.
12 E. 12th St., N. Y. 3 OR 5-7230

Masta Displays Inc.
20 years leadership in silk screened posters and displays
230 W. 17th St., N. Y. C. CH 2-3710

Rapid Art Service, Inc.
Midtown's largest silk screen shop
highest quality — fastest service
304 E. 45th St., NYC 17 MUrray Hill 3-8210

STILL LIFE

Sidney Gold
Renderer of merchandise, jewelry, all mediums.
673 Fifth Ave., New York 22 TEmpleton 2-8876

STOCK PHOTOS

Walter Chandoha
Animal Photography—Specializing in Cats & Dogs
Box 237, Huntington Station, L. I. HAmilton 7-8260

Underwood & Underwood Illustration Studios, Inc.
Reserve illustrations for advertising . . . Editorial & promotional use. Not connected or associated with any other company using the Underwood & Underwood name.
319 East 44th St., N. Y. 17 . . . MU 4-5400
646 North Mich. Ave., Chicago 11, Ill. DE 7-1711

Underwood & Underwood News Photos, Inc.
All subjects: Historical, Industrial, Scenics, Agricultural, Geographical, Personalities, etc. Also Transparencies. Ask for Free Listing.
3 W. 46th St., N. Y. C. 36 JU 6-5910

TELEVISION SERVICES

Edstan Studio
Slides, Telops, Flips, in b/w and color
75 W. 45th St., NYC 36 CI 5-6781

National Studios
Hot Press, Slides, Telops, Animatics, Flips, etc.
42 W. 48th St., NY 36, NY JUdson 2-1926

TYPOGRAPHY

The Composing Room, Inc.
Advertising Typographers
130 W. 46 St., N. Y. JUdson 2-0100

Linocraft Typographers
333 West 52nd Street
New York 1, N. Y. PL 7-8295

CLASSIFIED

COLOR PRINT LAB needs first class man capable of making top quality dye transfer prints. Must be thoroughly experienced. Must take up residence in Detroit. Oakland Color Prints, Inc., 2867 East Grand Boulevard, Detroit 2, Michigan.

ARTIST WANTED. Leading progressive printer seeks all-round production artist for expanding creative department. Must be experienced and versatile—real opportunity. Call or write LeRoy Barfuss, Design Director, CA 2-2335, Sorg Printing Company of Texas, 1801 Walker Ave., Houston 1, Tex.

ART DIRECTOR & TOP DESIGNER just relocated New York from position with TV network in Los Angeles. Strong design & typography. Available at $10,000 yearly. Please write Box A-2, Art Direction, 19 W. 44 St., NYC.

HIGHER and HIRE art personnel through
ALLAN KANE
PLACEMENT AGENCY
6 E 46 ST. Yukon 6-9585

INDEX TO ADVERTISERS

Admaster Prints, Inc. 3
Allied Brief Case Co. 46
American Blueprint Co. 124
American Writing Paper Corp. 11
Ames Associates, Archer 124
Amplex Corporation 50
Anco Wood Specialties 14
Aronstein & Co., B. 107
Art Promotion Services Inc. 119
Bainbridge's Sons, Charles T. 52
Bebell & Bebell Color Laboratories 120
Berlin, Inc., Irving 124
Bettmann Archive, The 22
Bienfang Paper Co. 40
Blaisdell Pencil Co. 50
Boro Typographers, Inc. 10, 42
Buchman Typographic Service 113
Camera Hawaii 107
Chaite Studios, Alexander E. 23-38, 123
Chart-Pak, Inc. 42
Color-Aid Company 124
Comart Associates 9
Connelly, George L. 108
Cooper School of Art 121
Correia Color, Inc. 115
Craftint Mfg. Co. 41
Crane-Gallo Artists Supplies 114
Crandall Associates, Robert 115
Crescent Cardboard Company 112
Davidson Corporation 115
Davidson, R. J. 46
Designers 3 16
Dry-Stik Co. 118
Duane Hotel 115
Eagle Pencil Company 20, 21
Edstan Studios 48
Faber-Castell Pencil Company 110
Famous Artists Schools, Inc. 44
Faraghan Studio, George 108
Fenga & Donderi Inc. 8
Friedman Artists Supplies, A. I. 125
Friedrichs Co., E. H. & A. C. 120
Glaubach, Stanley 118
Gommi Studios 4
Goodkin, M. P., Co. 120
Grafikon Company 117
Grumbacher, Inc. M. 10
Haberule Co., The 42
Headliners, Inc., The 55
Henschel & Co., Inc., John 54
Herbert Co., H. T. 48
H. H. Art Studios, Inc. 39
Holyoke Card & Paper Co. 114
Hudson Photographic Industries, Inc. 118
Hunt Pen Company, C. Howard 44
Interstate Photographers, a Division of Interstate Industrial Reporting Service, Inc. 6, 7
Johnstone & Cushing 43
Kane Agency, Allan 125
Kenro Graphics, Inc. 12
Kleb Studio 111
Kurshan & Lang 112
Kurshan Color Service, Norman 40
Lacey-Luci Products Co. 110
Langnickel, Inc. A. 121
Lezi-Craft Typographers Co. 52
Ludlow Typograph Company 47
Mailers, Inc. 54
Marks Color Labs, Ralph 122
Marquardt Paper Co. 43
Marsh Stencil Machine Co. 120
Martin Studio, Tulio G. 40
Medina, Mildred 42
Midtown Typesetters 111
Miller Advertising Production, Wm. 107
Minnesota Mining & Mfg. Co. 44
Monsen Typographers 17
Morilla Company, The 55
McNamara Brothers 51
National Card, Mat & Board Co. 43
Near-North Guild 110
Neely Associates 127
New York State Employment Service 125
North Studios, Charles 55
O'Grady-Payne, Inc. 49
Para-Tone, Inc. 14
Permo White Company 123
Peterson Color Labs 122
Philadelphia Art Supply 108
Photolettering, Inc. 3
Photo-Library, Inc. 58
Picture File, The 107
Printing Arts Research Laboratories 18
Prints In Color 121
Progress-Hanson-Progressive Group 123
Rapid Art Service, Inc. 56
Rapid Typographers 46
Richman Studios Inc., Mel 116, 117
Saral Paper Company 122
Samerjan, Peter James 114
School of Visual Arts 118
Service Typographers, Inc. 109
Smolen Associates, Ben 113
Shiva Artist's Colors 52
Skilset Typographers 13
Smith Design Associates, J. Chris 107
Snyder Studio, Mark (Film Lettering) 110
Speedry Products, Inc. 121
Spivak, I. Howard 15
Stik-A-Letter Co., The 121
Stoessel Studio 54
Sutter, Robert 123
Tech Photo Labs 123
Ward Color Service, Jack 119
Weber Studio, Martin J. 9
Weco Studios 22
Whitaker-Guernsey Studios 53
Wildner, George 121
Winsor & Newton, Inc. 44
York Typesetters 125

THE ART UNIT — NO FEES
A PLACEMENT SERVICE FOR COMMERCIAL ARTISTS
MUrray Hill 8-0540
PROFESSIONAL PLACEMENT CENTER
NEW YORK STATE EMPLOYMENT SERVICE
4 4 4
MADISON AVENUE NEW YORK 22

YORK typography
WA 5-3364
York Typesetting Co., 480 Canal St., N.Y.C.

SPECIAL BARGAINS in ART MATERIALS and ART BOOKS
Write for "Filsom's Four Pages," our interesting art newsletter . . . FREE on request.

A. I. FRIEDMAN INC.
QUALITY ART MATERIALS
25 West 45 St., New York 36/CI 5-6600

a monthly feature

DIRECTIONS



by Stephen Baker

so sociable, but not so smart



The crisp, colorful drawings of smart men and women set against sparkling white backgrounds in the former Pepsi-Cola ads comprised one of the neatest promotions ever devised in the soft drink field. From what we hear, it put Pepsi-Cola in the spot it craved for a long time —on the dining tables in restaurants and on the coffee tables in the living rooms of America. The campaign helped Pepsi-Cola establish itself as a drink nobody was ashamed to be seen with—in spite of the fact that you got more ounces in the bottle for the same money.

The campaign went on for several years and everyone was happy, except possibly the Coca-Cola executives. Then something happened. Somebody must have tired of seeing the same type of ads month after month and figured readers of magazines must feel the same way.

• • •

We felt sorry to see the old Pepsi-Cola campaign put aside. Not for reasons of nostalgia, either. The new Pepsi-Cola ads just do not seem to have the verve and sophistication the good old campaign had.

Case in point is the ad reproduced above. The white background has become magenta. It's hard to understand the meaning of this hue, except it makes the text almost impossible to read. The carpet and one chair are green like a golf course at the beginning of the season, and the smoking jacket of the gentleman on the sofa echoes the walls, making him blend in with the background but, unfortunately, not totally.

Even more frightening are the people in this picture. The girl is wearing an outfit that seems a hybrid of something from Vogue and Playboy. She blazons forth in skin-tight pants (which we assume goes in the better homes), but her cape, if that's what it is, puzzles us. It has no beginning or end, no back or front, and it reminds us of a bedsheet.

To make sure the reader understands he is looking at the smart set, a painting has been placed on the purplish wall. It is a modern picture, an abstraction, except for the pink and yellow lettering that blends in with its overall pattern. We are not sure if we would like to hang such a painting in *our* home. People might think the lettering is too commercial.

• • •

We think the advertisement misses the mark. Highbrows would reject it because they know better. Middlebrows, lowbrows and what-have-you would find it hard to project themselves into a situation like this, and it is questionable whether they would care to join such a group. The previous Pepsi-Cola campaign featured fashionable people, too. But the men were virile, the women dressed in better taste and the atmosphere, even though highbrow, was more wholesome. The illustration in this more recent ad is far from smart. It is a bit of a phony; a statement on good taste done in not-so-good taste.

———

In next month's issue: a few words about Pepsi-Coa's competitor, Coca-Cola.